

# JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

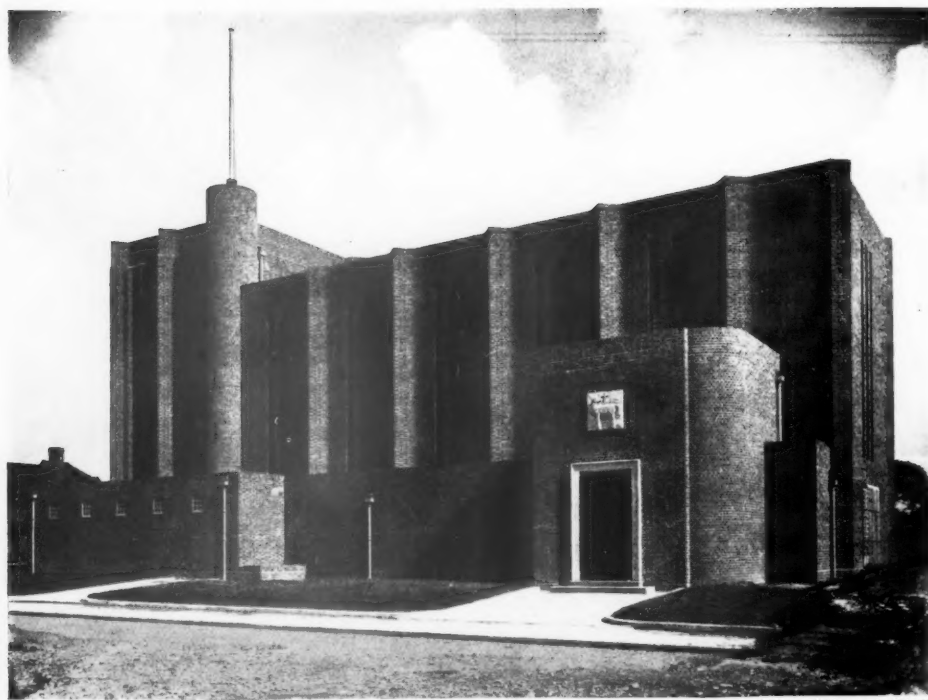
THIRD SERIES

VOL. 42 No. 4

22 DECEMBER 1934

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[Photo: "Master Builder"]

ST. SAVIOUR'S CHURCH, ELTHAM  
Messrs. Welch, Cachemaille-Day and Lander

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# JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 42. 3RD SERIES

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No. 4

## Journal

On Monday last, 17 December, the President presented the R.I.B.A. medal and diploma for 1933 to Messrs. Welch, Cachemaille-Day and Lander for their building, St. Saviour's Church, Eltham, which is illustrated in the frontispiece. The presentation followed the reading of a Paper on Modern Church Architecture by Mr. Edward Maufe. The full report of the meeting will be published in the first JOURNAL after Christmas. The attendance was perhaps the largest that there has ever been at an R.I.B.A. general meeting.

On 12 and 13 December Sir Giles Gilbert Scott and Lady Scott paid a visit to the Royal Society of Ulster Architects. They crossed by night and arrived at Belfast early on the morning of Wednesday the 12th. After breakfast at the Grand Central Hotel Sir Giles and Lady Scott proceeded to Newtownards, seeing, on their way, the new Ulster Parliament Building. Lunch was taken with the President of the Royal Society of Ulster Architects, Mr. Thomas Houston, and afterwards Sir Giles judged the drawings for the Ulster R.I.B.A. medal, the award of which will be announced shortly. On the following day Sir Giles played golf at Newcastle during the morning and lunched at the Slieve Donard Hotel; during the afternoon he and Lady Scott drove through the Mourne Mountains to Government House, where they took tea with Commander and Mrs. Oscar Henderson. The return to England was made that night.

The visit from start to finish was a delightful experience for all concerned. We know we can speak for the President in expressing his and Lady Scott's enjoyment in the hospitality of the architects of Ulster, and for those in Ulster in expressing their pleasure in being able

to entertain the head of the profession. The value of such personal contacts cannot be overrated.

The Science Standing Committee have arranged a visit for members of the Institute to the Building Research Station at Watford on Tuesday, 15 January—the day following the next meeting of the Allied Societies' Conference. The visit will take place in the morning, and those interested are requested to write to the Secretary of the Science Committee for full details, all of which have not yet been settled. A further notice will be published in the issue of the JOURNAL on 12 January.

During 1935 there are to be a number of informal general meetings at the Institute at 6 p.m. to give opportunity for the discussion of a number of subjects of general and current interest. The date of the first meeting has not yet been settled, but it will probably be in about the third week in January. Tea will be served at 5.30 and the meetings will take place in the foyer to the Henry Jarvis Hall. Informality will be maintained in everything to do with the meetings, there will be no reports made, so that discussion can be genuinely free and those present will be discouraged from taking notes. Quite naturally at the regular evening general meetings most of the talking is usually by elder and senior members; this is as it should be, but at these informal meetings it is hoped that younger members will freely and boldly express their opinions. The meetings will open not with long formal papers, but with short and perhaps provocative statements on the subject of discussion. The first meeting subject is: "Are standardised units of design necessary?" Mr. E. A. A. Rowse will speak for standardisation, and Mr. S. Pointon Taylor against. If the scheme proves successful the meetings will become a regular feature of the Institute session.

The Royal Academy and Royal Society of Arts Exhibition of British Art in Industry is to be opened on 4 January at noon by His Royal Highness the Prince of Wales before a company of persons directly connected with its organisation and some others who are specially interested. There is to be no private view, but the public will be admitted on the afternoon of the opening day from 2 p.m. to 7 p.m. on payment of 5s.

Burlington House is undergoing material and spiritual transformation under the influence of that stranger to its walls, industrial art. What material change there is will be seen by visitors to the exhibition, who will find that the familiar walls have disappeared behind modern screens and stands. Spiritual change is shown not only by the very fact of the exhibition being held at all, but by the significant absence of a Private View Day. Is it because the normal participants in that ceremony are not sufficiently interested in industrial art or is it because the attractions of the exhibition are so great that no social overture is necessary?

The general control of the exhibition has been in the hands of two of the R.A. architects—Sir Edwin Lutyens and Mr. Arthur Davis. The different rooms have been given to individual architects who have had considerable freedom to develop their own ideas of display. As a result the exhibition will have a reasonable amount of variety in its treatment, which will accord with the variety of the goods exhibited. The sections of the exhibition have been divided as follows. Room I, for ceramics in a setting designed by Professor H. S. Goodhart-Rendel [*F.*]. Room II, for glass in a setting designed by Mr. Maxwell Fry [*A.*]. The South rooms, which ordinarily hold the watercolours, have been designed by Mr. John Grey [*F.*] to take leatherwork and silver. The design of Room III is by Mr. O. P. Milne [*F.*]. This room will take the form of a garden court, flanked by rooms designed by Mr. Oliver Hill [*F.*], Mr. Howard Robertson [*F.*], Mr. Raymond McGrath [*A.*] and Mr. Robert Lutyens. Furniture is in a setting designed by Mr. Edward Maufe in Room IV. The individual rooms here are designed by Mr. Oliver Hill, Miss Betty Joel and others. Room V contains a kitchen designed by Mrs. Darcy Braddell, and Room VII contains an exhibition of plastics in a setting designed by Mr. Grey Wornum [*F.*]. The exhibition can rightly be considered as opening a new era in which all people alike, both rich and poor, will be conscious of the possibilities of industrial art as one of the most potent factors of our civilisation.

Members who attended the Building Trades Exhibition at Olympia this year will remember the exhibition and sale of pictures in aid of the Architects' Benevolent Society which was arranged by the Essex, Cambridge and Hertfordshire Society of Architects under the supervision of Mr. Percival C. Blow, the honorary secretary

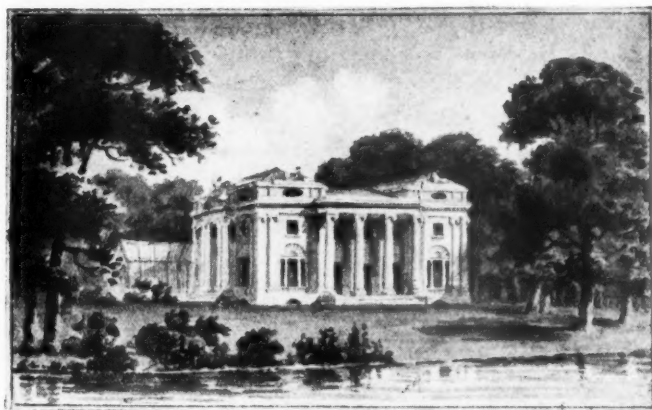
of the Society. All the exhibits were presented by the artists, and Mr. Greville Montgomery, the Director of the Building Trades Exhibition, gave the stand free of cost. The sale realised £102 13s., and the entire proceeds were handed over to the Benevolent Fund.

The Architects' Benevolent Society's best thanks are due to the Essex, Cambridge and Hertfordshire Society for making this effort on their behalf, and to Mr. Percival C. Blow, who spared himself neither time nor trouble to make the sale a success.

The Royal Institute has received a delightful and spontaneous gift from three Danish Honorary corresponding members: Commendatore Carl Brummer, member of the Royal Academy of Art, Copenhagen, M. Christen Emanuel Monberg, member of the Royal Academy of Art, Copenhagen, and M. Aage Rafn. The gift, which is illustrated at the foot of this page, is a green glazed porcelain vase mounted on a bronze stand and with a bronze lid. On the stand is the inscription 1934-21-xi-1934, and on the inside of the lid the names of the donors engraved in facsimile of their own signatures. The vase will be given a permanent place in one of the rooms of the Institute, probably the members' room, where it may be seen by all. Readers of the JOURNAL will remember that we illustrated another notable gift from Denmark:—the Medal of Honour which M. Steen Eiler Rasmussen presented to the Institute on the opening day of the Conference on behalf of the Copenhagen Royal Academy of Arts.







SOUTHGATE GROVE. By John Nash

From a water-colour by Humphry Repton at the British Museum

## JOHN NASH

BY JOHN SUMMERSON, B.A.(ARCH.)LOND., A.R.I.B.A.

A PAPER READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 3 DECEMBER 1934

THE PRESIDENT, SIR GILES GILBERT SCOTT, R.A., IN THE CHAIR

ALL but a hundred years have passed since John Nash died, but his memory has been held in honour for less than a third of that time. We praise him now as a great planner and an able architect, but it is only yesterday that his name was a target for contempt and malice. This evening I do not propose to attempt a portrait of this much-praised, much-scorned architect or even to describe many of his works. What new material research has revealed will appear in biographical form before long, and my immediate object is to examine Nash's position as one of the great metropolitan improvers of the first quarter of the nineteenth century. I hope to show you his achievement in its European context, and if my paper seems wildly discursive, please consider that in the immense historical field before us I am merely linking up a few points so as to show Nash's position in a new way.

It is customary to divide artists into two general categories: those whose achievements are level with the cultural plane of their age and those who strike out from it towards a wider universality; those whose works are of significance only in relation to their times, and those whose art crystallises out of the flood of history and assumes what we feel to be a time-

less excellence. Roughly speaking, the first is the versatile, successful, extroverted type, the second is complex, introspective. It is to the first, the shallower type, that Nash belongs. Among his contemporaries, one must place him with Lawrence and Southey rather than with Blake and Coleridge. In his own profession his opposite is John Soane. None of his buildings witnesses any real depth of thought or intensity of imagination. They are all to some extent derivative, and their greatest quality is charm, a charm which is facile, personal and lively.

The interest to be found in Nash is not the same as we expect to find in a Soane, a Vanbrugh or a Wren. It was not as an artist that Nash was great, but principally as a man of affairs. In this capacity architecture came within his scope; his tremendous intellect grasped and wielded it, and all the influences of the age converged into the channels which he moulded out of time and circumstance.

John Nash was born in 1752, probably in or near London. The story of his early life is obscure, but I have established the following facts with tolerable certainty. His father, an engineer and millwright, came of a family of yeomen settled in Kent, and died when John was 8. His mother was Welsh. Probably

through a rich merchant uncle he entered Sir Robert Taylor's office. His uncle died and left him a small legacy. Soon after this he left Taylor and started business as a carpenter, or what we should call a general builder. He moved from Lambeth to a house at the corner of Great Russell Street and Bloomsbury Square, which he faced with stucco as early as 1783; the house still exists. Then he speculated and became bankrupt. As soon as he was discharged he retired to Wales and made a new start, working in partnership as a builder and subsequently alone as an architect. In five or six years he had a big local reputation. He was, moreover, a social success; the bankruptcy was forgotten; by 1796 he found it expedient to move back to London.

When Nash returned to London he was already 44, and he was almost 60 before Regent Street or the Park were begun. It is important to remember this. For it was not as a town architect that he came to London (though he had been concerned with minor improvements at Abergavenny and elsewhere), but as a well-reputed country-house architect, with three county gaols and the west front of a cathedral to his credit. And between 1796 and the beginning of the improvements in 1811 it was still houses which occupied all his attention.

If we review his career as a whole, we find that it divides into four phases of roughly 20 years each, and that only the last phase is concerned with the works by which his name is now remembered. Adolescence and education account for phase No. 1; the bankruptcy and the Welsh practice for phase No. 2. Phase No. 3, covering the years when he was at the

height of his powers, is the great country-house period, and it is upon this that I wish now to dwell.

Nash's phenomenal success as a country-house architect dates from his partnership with Humphry Repton during the years 1797-1802, and I believe that we should ascribe to Repton's influence at this period much of the character of Nash's own work in later years. Repton was the greatest landscape gardener of his time, which meant that he was at the very heart of the romantic movement. Edmund Burke's æsthetic, woven round the concepts of the Sublime and the Beautiful, made landscape its starting point; so did Uvedale Price's corollary proposition, the "picturesque." Repton interpreted these ideas in terms of actual "improvement," pruning and ruffling the English scene till it possessed the right variety, the right texture, and the right allurements of contrived disorder, for the eye of taste.

Romanticism is not a style or a system; it is simply a qualification of a point of view. In the point of view of the eighteenth-century artist one sees it emerging from renaissance classicism, whose strength it saps and which it ultimately dominates. The two directions are constantly asserting themselves in dialectical conflict: classicism dictates symmetry, romanticism dictates asymmetry; classicism dictates an avenue with a temple at the end, romanticism dictates an avenue winding out of sight. Nash, like every artist of his period, was both classic and romantic, and the romantic part of him, both in attitude and technique, owed almost everything to Repton.

One does not associate the name of Nash with prehistoric revivalism, but I show you a design he made for Mr. Harford at Blaise Castle. This is, of course, not so much architecture as a landscape device, to make a point of interest in a scheme. Here, rather more conventional, is a Gothic house, Killy Moon, Ireland; the landscapist's irregularity and variety merge into the geometry of architecture; and here is the same sort of thing without the Gothic frills—Cronkhill, near Shrewsbury. The next picture shows one of the innumerable cottages with which Nash decorated the estates of the nobility and gentry in almost every county in England. I should like to mention that these drawings which I have shown you are from studies made by George Stanley Repton, who was a pupil in Nash's office, and that they have been lent to me to show to you to-night by Mr. Guy Repton, George Stanley Repton's grandson. Finally, lest I should give the impression that Nash built none but Gothic houses, here is a water-colour by Humphry



A DRUIDICAL TEMPLE FOR MR. HARFORD AT BLAISE CASTLE  
From a drawing by G. S. Repton



CRONKHILL, NEAR SHREWSBURY. By John Nash, about 1802

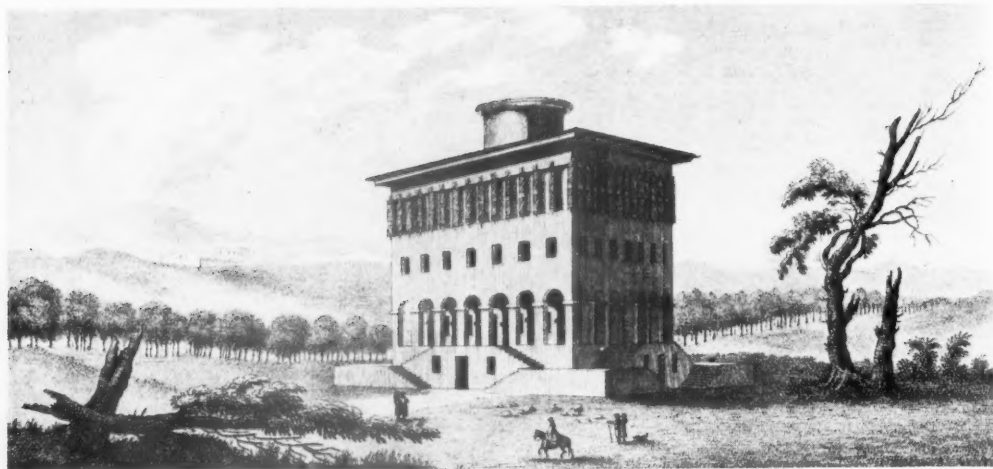
*Photo, J.S.*

Repton, of Southgate Grove, an exquisite house known to few Londoners, although it stands in a public park only 10 minutes away from one of the new underground stations.

It was such work as this, and such work only, which engaged Nash right up to the time when, at the age of 59 Regent's Park and the New Street were begun from his plans. So we have every right to look for traces of a thoroughly romanticised landscape mind in these works; I do not think such traces are difficult to find.

But before starting on the London period there is an important background to be explored. We will leave Nash for the moment and pass to architectural events in France between the year of the revolution and that of the Peace of Paris, 1814.

The revolution came when classicism of the Louis XVI kind had reached high-water mark. A reaction was imminent and the revolution hastened its coming. In the following years there were two main schools of French architecture. There were the traditionalists, such men as Gondoin and Peyre,



A HOUSE OF UNION

From C. N. Ledoux's *L'Architecture considérée sous le rapport de l'art, des mœurs et de la législation*. Paris 1834



RUE CASTIGLIONE, PARIS By Percier and Fontaine  
From Pugin and Heath's *Paris and its Environs*. 1831





A COTTAGE. By John Nash  
From a drawing by G. S. Repton

of the Colonne Vendôme, Chalgrin, Brongniart of the Bourse, and Mathurin Crucy, their faith rooted in the absolute excellence of the classics as expounded by Winckelmann and Quatremère de Quincy. And there was the more adventurous modernist school, insisting on mass, proportion and structural fitness. This school numbered among its adherents Rondelet; Legrand and Molinos, who were responsible for the Théâtre Feydeau, and the eminently great theorist, Durand. As often happens, it was the modernists who were the true romantics, in spite of their protestations of objectivity. And this French modernist-romanticism is worth a glance because it contrasts so forcibly with its counterpart over here. We must remember that in France Gothic revivalism never won its way as it did in England; it never got further than the summer-house and the belvedere; there were few castellated villas. Neither was landscape gardening an indigenous growth; it was imported direct from England with the designation "le jardin

anglais." But we do find a veritable French romanticism in the works of Ledoux, whose famous book is filled with strange, almost *surrealist*, designs, not unrelated to Claude's landscape and reminding one sometimes of Vanbrugh at his most intense. And Rondelet, Legrand, Durand and the rest were of the Ledoux school.

Paris, during the period 1800-1814, was the virtual capital of Europe, and Napoleon strove to give the city a colossal architectural precedence. He spent 102,000,000 francs on building schemes, and inaugurated the era of Metropolitan Improvements throughout Europe. His chief architects, Percier and Fontaine, belonged neither to the traditionalist nor the modernist school; they were, in fact, a school in themselves, uniting a new decorative subtlety with the massive regimentation which Napoleon required and which found artistic sanction in the works and writings of Ledoux and Durand.

The Rues de Rivoli, de Castiglione and de la Paix

came into being. In 1806 were built the Colonne Vendôme and the Arc du Carrousel; in 1807 the portico of the Chamber of Deputies; in 1808 Chalgrin's arch and Brongniart's Bourse. And Napoleon intended still greater things. "When we have peace," he said to Percier, "that will be the time. Finish the war, then *l'on verra*." But peace only came with Napoleon's ruin. After the Russian failure of 1812 work slowed down and the great design for an imperial palace was reduced to a mere "*sans souci* for a convalescent," as Napoleon himself phrased it. Then came Leipzig, and in March 1814 the allies entered Paris.

This marked the end of the period of Paris improvements, and it was not until Haussmann's time that great schemes were again pursued. But Napoleon's defeat meant victorious peace for the allies, for England, Austria, Russia and Prussia, and as the spirit of metropolitan improvement dwindled in Paris it came to life in London, Berlin and St. Petersburg.

It is at this point that we must take up the story again in England, and we could not choose a better moment than the month of August 1814, when the King of Prussia and the Emperor of Russia paid a state visit to the Prince Regent of England to celebrate the Peace. I propose first of all to consider the building operations which were enveloping London with dust and noise at the time of this royal

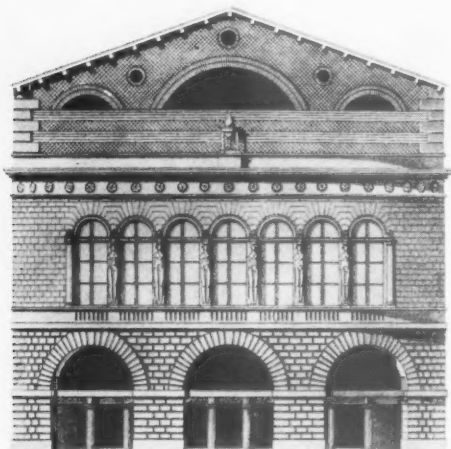
visit; then to follow the sovereigns of Russia and Prussia to their respective capitals and compare what was being done there with the parallel works in London and the works already completed in Paris.

Nash had recently succeeded Wyatt in the office of surveyor-general, though his duties in this capacity were, as a matter of fact, confined to royal buildings under the Prince's immediate control. He had just finished the superb Corinthian suite and Gothic dining-hall in the basement of Carlton House, and so high did he stand in the Prince's esteem that his services were required in far weightier matters than architecture. In 1813 we even hear of him intriguing to bring the Whigs back to power. He was, of course, by this time a very great personage. With the exquisite and slightly scandalous Mrs. Nash, he entertained like an ambassador; and his house in Dover Street, which I regret to say has been irreparably mutilated in the last few months, was almost as fine a rendezvous as the Russian ambassador's just across the way.

The allied sovereigns can hardly have been impressed with the splendour of their host's capital, though I imagine that the Prince Regent was not slow to explain the improvements which were then just on the way. The guests were fêted in rooms specially designed by Nash, and after they had gone a belated climax to the festivities took place in St. James's Park, Nash providing a peculiar wooden bridge with a huge pagoda on the top of it.

The design for Regent's Park and Regent Street was by this time some three years old. Park Crescent was already built, trees were being planted, and St. James's Market, opposite Carlton House, was under demolition. But the design which was taking shape did not tally in all respects with that which the architect had first devised; and as the Park as we know it is even less like what its creator intended, I will put on the screen some of the earliest drawings, which show us the plan as originally conceived.

Here, to begin with, is the first published plan, and though even this is a modification of the earliest design, you can see from it how very much more architectural the thing was to have been. Here we have, not an open space with a ring of terraces and a handful of houses, but what may fitly be described as a garden city for an aristocracy. There are between 40 and 50 villas, besides the pavilion or *guinguette* of the Regent, and the whole lay-out is dominated by the concentric circuses of the inner circle.

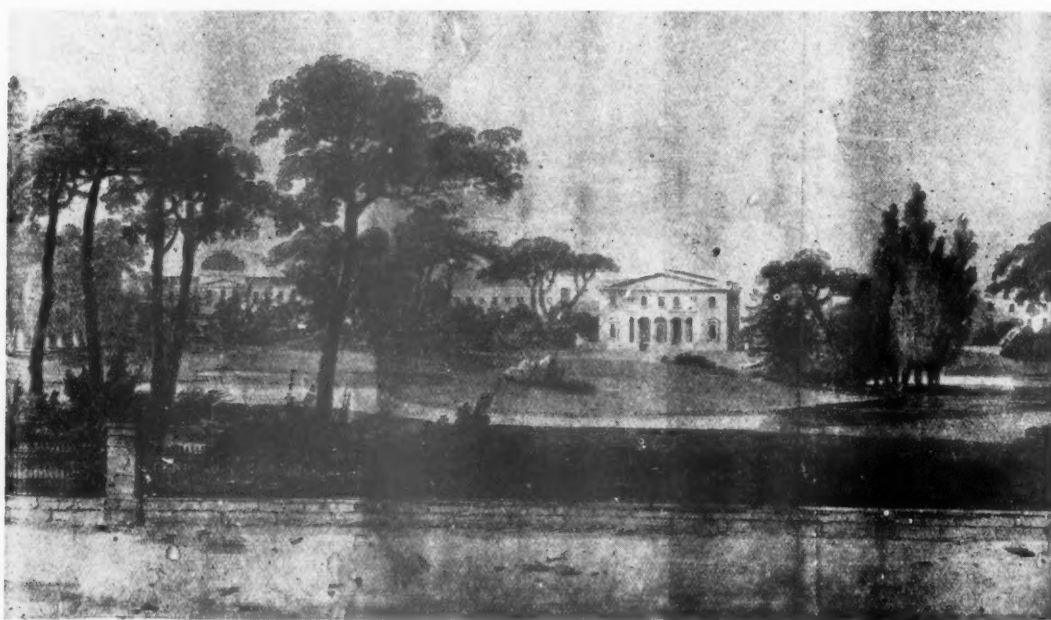


THÉÂTRE FEYDEAU. By Legrand and Molinos

To be compared with the nearest building on the right in the Regent's Park view at the top of page 232

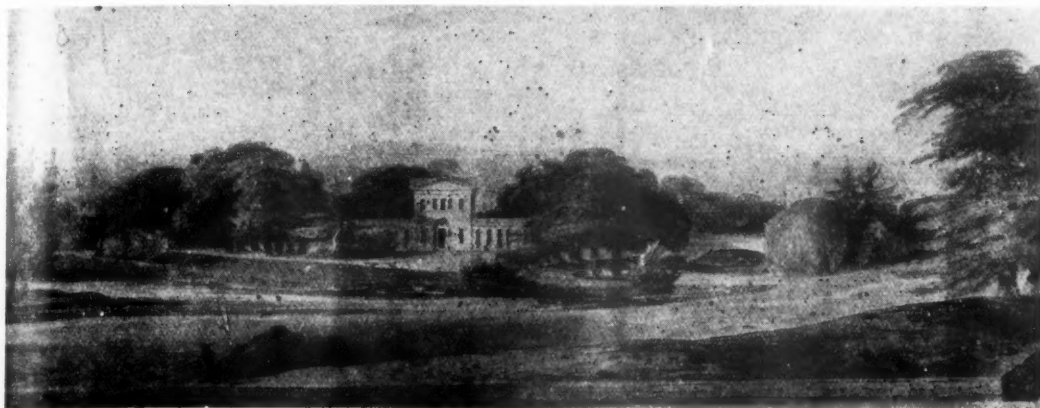






TWO VIEWS IN REGENT'S PARK AS FIRST PLANNED (c. 1810)

From a long panorama in the possession of the Commissioners of Crown Lands, by whose permission these views are reproduced



REGENT'S PARK AS FIRST PLANNED

A view from one of the two panoramas in the possession of the Commissioners of Crown Lands

gallery in Regent Street recalls Percier, the plan of Buckingham Palace derives from that of the Palais Royal, Carlton House Terrace is a poor relation of Gabriel's twin palaces, and the Marble Arch is, of course, another Arc du Carrousel.

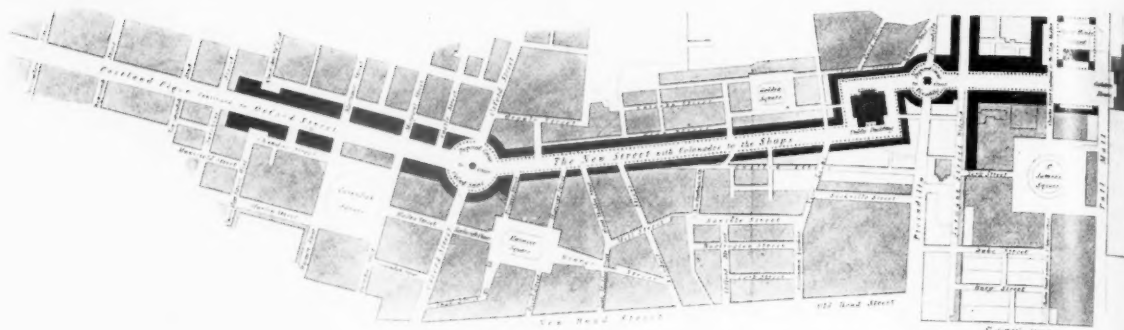
Nash's principal assistant at the time these drawings were made was Augustus Charles Pugin, a French émigré who had joined him in Wales in the early 1790's. That Pugin made these drawings is exceedingly likely, especially as a note in French occurs on one of them. And I suspect that Pugin sketched some, at any rate, of these villas out of his own imagination and not from designs provided by Nash. Although France and England were at war for most of the period 1800-1814, it is obvious that the two countries were not cut off from each other as, for instance, were England and Russia after 1917. And Pugin knew and doubtless corresponded with many of the artists at the court of Napoleon I: Isabey, the miniaturist, for instance; David, the historical painter, and Lafitte, who designed the sculpture on the Arc du Carrousel.

Actually, the Park in execution shows little enough French influence and the terrace façades are undoubtedly Nash's personal work. The Prince's *guinguette* (a French name, you will observe) and the formal strip of water in front of it, so reminiscent of the plans in Durand's book, were, of course, never built.

Now as to Regent Street. Large-scale replanning has always been at a disadvantage in England because of an obstructive reverence for the rights of the individual and a corresponding regard for public economy. A Louis or a Napoleon could drive a

street, straight as an arrow, in any direction they chose. But England, resentful of dictatorship, has had to forgo the splendours of classical planning, and has even deprived herself over and over again of the ordinary amenities of convenience. It was Nash's greatest achievement that he completed a magnificent street without any dictatorial powers behind him. The whole thing was carried through by the encouragement of private enterprise under Act of Parliament; compensation was effected by the fairest possible means; and the financial outcome of the project was an impressive (if slightly delayed) addition to the public revenue.

Now it could hardly be expected that a street carried out under such conditions should be as straight and uncompromising as the Rue de Rivoli or the Nevsky Prospect; and, of course, Regent Street is not by any means straight. There is a twist at Langham Place, a bend at Argyll Street and a curve at the Quadrant. This brings me to the principal point I want to make to-night. For reasons arising from economic and sociological causes peculiar to England of the period, Regent Street winds and bends through London. But its crookedness is sanctioned by another equally English characteristic; I mean the romanticism which is manifested so conspicuously in contemporary landscape gardening and in literature and the arts generally. I suppose that a foreigner, favourably disposed to England of the Regency, might call political liberty and the picturesque the two specially English contributions to Europe of the time, and I have no doubt that the two could easily be shown to be related to the same underlying causes and the



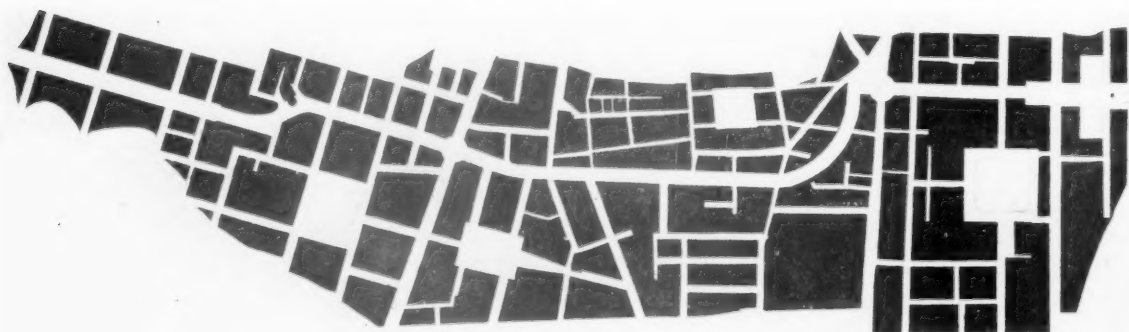
same psychological weft. It is perhaps not irrelevant to point out that the young author of *The Sublime and the Beautiful* became the greatest English political philosopher of his time.

In Regent Street we see a romantic use of classical material, but I imagine that the conception did not become clarified in Nash's mind until he was face to face with the problem in all its economic intricacy. His first design makes a bid for regularity in the Napoleonic manner, with interminable colonnades à la Rivoli. He must have seen how ill this fitted with a system of letting to speculative builders by plots and groups of plots, and he knew how admirable such a street as the High Street at Oxford could be, with its fortuitous disposition of long façades and little houses. So he abandoned regularity and took the opportunist course—opportunist in a gardening sense, for a landscape gardener's first duty is to pursue the opportunities (what Brown called "capabilities") of his medium. What could be more

in Repton's style than the Quadrant, that romantic avenue which winds out of sight?

It is needless to emphasise the picturesque variety of the façades which flanked the old street. As a rule, where one speculator took a number of plots, they were united by a distinct façade, unless the scenic requirements of the street called for a more broken treatment, in which case Nash did not hesitate to concoct a purely arbitrary frontispiece.

With Nash's London fresh in our minds we may pursue the subject of metropolitan improvements to the other capitals where Napoleon's defeat had fired the pride of the ruling classes. Inevitably, Paris was taken as the point of departure and the standard to be emulated or surpassed. As early as 1811 the Prince Regent had declared that his new street would "quite eclipse Napoleon," and a like intention was evident in St. Petersburg and Berlin. In Vienna, strangely enough, there was practically no building at all.



Above: Nash's first design for Regent Street

Below: The plan of Regent Street as executed





[Photo, J.S.]

THE BUILDINGS OPPOSITE THE WINTER PALACE, ST. PETERSBURG.

By Rossi

It is remarkable to compare the remodelling of St. Petersburg under Alexander I with that of London under George IV. In the history of European art England and Russia are both in a sense provincial, Russia in a much greater degree, for her architecture has suffered greatly from the importation of second-rate foreigners. Post-Napoleonic St. Petersburg is a vast, shoddy realisation of what Paris would have become had Napoleon's star stayed in the ascendant. The general lay-out dates from Peter the Great, but the Alexandrian work hinges absolutely on Paris. The French and Russian architects on the spot, labouring under a grotesquely pedantic officialdom, cribbed right and left from French work, Voronikhine's Kazan Cathedral comes from an old Grand Prix design; de Thomon's bourse is obviously from Durand, and the famous rostral columns in front of it are admitted to be from a Beaux-Arts design of 1782. Indeed, I believe almost the only really original Alexandrian architect was Zakharoff, whose tremendous Admiralty building has real power and extraordinary charm.

But the Russian architect whose work I am chiefly anxious to mention to you is Rossi, John Nash's exact counterpart in St. Petersburg. His nationality is rather vague, as he was the son of an Italian ballerina by an anonymous father. Between 1816 and 1830 he remodelled large areas of St. Petersburg, and his most familiar work is the great semi-circular range of buildings opposite the Winter Palace. As Professor Richardson pointed out in an article written at the beginning of the war, this makes a curious parallel to Nash's quadrant which was building just about the same time. But here, of course, is no painstaking

compromise sanctioned by a well-bred romanticism; here is sheer planning for effect with a prosaic directness.

Another remarkable link between London and St. Petersburg in the early nineteenth century is the use of stucco. But whereas Nash jointed and frescoed his stucco in close imitation of Bath stone, the Russians took (and still take) the greatest delight in subtle combinations of paint-work. This frank and sensible acceptance of the limitations of their material is, I think, where the Russians come out best; it is perhaps their only real contribution to the architectural tradition from which they borrowed so much.

Finally, we pass to a very different scene. In the year after Waterloo, while Nash was watching the first new houses go up opposite Carlton House, and while Rossi was maturing his plans for the new St. Petersburg, a much greater man than either of them was starting to work in Berlin. Carl Friedrich Schinkel was



THE ADMIRALTY, ST. PETERSBURG. By Zakharoff

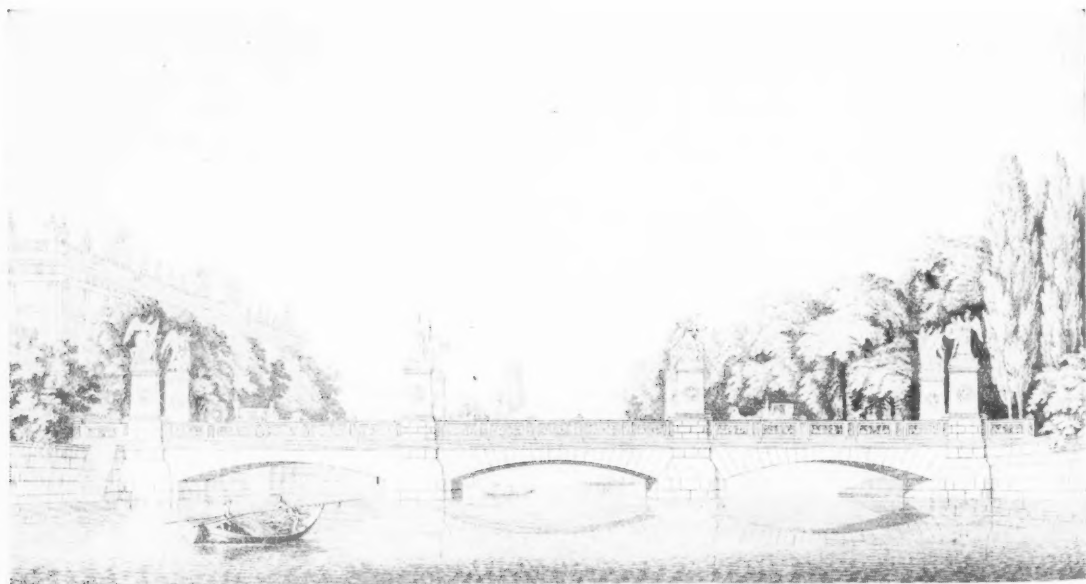
thirty-five when the Prussian capital, a city emerging from poverty and apathy to a new national consciousness, came under his hands. Although in 1816 he was already court architect, he had built almost nothing; there had been nothing to build. His time had been spent in making ideal designs and in painting huge romantic landscapes. Here, in his landscape training, is his point of contact with Nash, for as a metropolitan improver Schinkel emerges from German romanticism just as Nash does from English. Like Nash, he toyed with Gothic, which, in the manner of Herder and Goethe, he believed to be the "old German style." And he followed Goethe in his subsequent devotion to Winckelmann's classic ideal.

To carry the consideration of Schinkel any further would make this paper too long, and all I shall do is to indicate by two slides the sort of combination of architecture and landscape which he pursued. He tried to bring natural scenery right into the city, making a telling contrast between his masculine, supremely logical architecture and the soft waywardness of trees and shrubs. Berlin to-day, for all the splendid works by Schinkel which it contains, is not the sort of city which he would have made it had his hands been free. But even so, Schinkel is essentially

the great civil architect of the post-Waterloo phase, just as Percier and Fontaine are the great men of the Napoleonic period. If Nash had been 20 years younger, it may be that we should have seen traces of Schinkel in his work. But, in fact, it was James Pennethorne, Nash's relative, pupil and successor, who came under the sway of the great Prussian, and Pennethorne's rooms at Buckingham Palace are as plainly German in inspiration as Nash's plan is French.

Here my survey must stop, and it remains for me to offer you a definition of Nash's status among the metropolitan architects of early nineteenth-century Europe. I suggest that there are two leading aspects. The first is Nash's provincialism; his slick derivations from Paris, his capitulation to stucco and cast iron as substitute materials, and his somewhat pretentious superficiality.

That is the unfavourable aspect. Against this we can set a solid and unique achievement—namely, the welding of English landscape romanticism into the hard facts of town-planning under a democratic regime. Only a very great man could have achieved this—a man who was a supremely great contriver as well as an artist of no mean rank. Such men are rare.



NEUE SCHLOSSBRÜCKE, BERLIN

From Karl Friedrich Schinkel, *Sammlung Architectonischer Entwürfe*, Berlin. 1819-48



## Vote of Thanks and Discussion

Mr. C. L. STOCKS [Permanent Commissioner of Crown Lands]: I have great pleasure in proposing a vote of thanks to Mr. Summerson. I need not say, of course, how proud we are in the Crown Lands Department of Mr. John Nash who, as most of you know, was the official architect of the Department in his day. There is some very interesting history attached to his work. The Government, three years before the end of the eighteenth century, asked all the architects of this country to put in schemes for the lay-out with a view to amenity and profits of the undeveloped fields then known as Marybone Park and for the preparation of a big street to come right down to the line of Pall Mall. The need of the street was extraordinary, because all that we now see as Regent Street was a mass of little tiny streets through which no traffic could go at all; all the traffic, if people wanted to go from Westminster to the North of London, had to go right round by Bond Street, which was blocked with coaches, and nobody could get through to the North of London without hours of delay. There was no way through the impasse of small streets.

In 1797, therefore, the Government instituted this competition; but after years of waiting only one architect came forward, the architect of the Duke of Bedford, who was interested because some of the Duke of Bedford's property was on the route. His plan appears to have been unsatisfactory, for in 1811 the Government took a new step, and asked the official architects—one of whom was John Nash, of the Department of Crown Lands, and the other the architect of a mysterious department, which I do not think was the Office of Works, known as the Land Revenue—to put in plans. That of John Nash was preferred.

Then a marvellous thing happened. The Government of that day, one would have thought, would say "This is too dear; we must have something cheaper." They did no such thing. You have seen that Nash's plan included a large number of villas. That was not his fault: he was told at the start to produce a plan which would be beautiful and cheap, and the plan he produced was the result of those instructions. The Government then took that plan, and after mature consideration they said "We are going to do without some of the money, reduce the number of villas and increase the amount of open space," and they forewent a revenue of about £10,000 or £20,000 a year and created Regent's Park as we now know it.

That is a very great example to all Governments, and I do hope that we shall be able to take any opportunity that remains of creating beauty spots, because every person in the community desires more than anything else beautiful houses all round him. They may not know it, and some of them may deny it, but it is a fact; they need beautiful houses, and of course beautiful parks and

trees; and if any opportunity remains, we all hope that future Governments will take it.

Now, that plan of John Nash's, if you look at London as it was then, was a marvellous success. There were, of course, some defects, but at the same time it was a great achievement. Similarly, of course, we all know that in more recent years we have had the Hampstead Garden Suburb created for us, and we are very grateful for that. More recently, the London County Council has done some very fine things for us. I very frequently go through the Roehampton Housing Estate, and I get great pleasure every time I go through it. At this present day I should like, if I may, to say one word for my own department. We are trying to create a beauty spot over half a mile of territory which lies to the east of Albany Street. We have made a very pleasant start under Mr. Varndell, our late architect, and we hope to continue the good work under our new architect, Mr. Meadows. If any member of this great Institute can suggest to us anything that we can do for the improvement of the buildings on our estates, we shall certainly try our best to do it.

In conclusion I must say how much I, and I am sure everybody in this room, appreciated the very interesting address which Mr. Summerson gave, and I am glad to propose a cordial vote of thanks to him for it.

Professor A. E. RICHARDSON, F.S.A. [F.]: With some emotion and not a little pride I stand up to second this vote of thanks. Mr. Summerson is an old pupil of mine, and I must say that he has given us a remarkable portrait of John Nash. It seems to me that very few people ever speak of the first Regency, the Regency that came to a premature end with the recovery of George III after his first illness. The incipient Regency that was buried—Gillray showed it being escorted to the grave—was the true Regency. The quality of its finest works of architecture was inspired from France. It was, in fact, a minor movement directed by Henry Holland and encouraged by the patronage of the Prince of Wales. From that we descend to Nash, the last of the Classicists and the first of the Gothicists—Nash whom a wit observed was an example of Nash-and-all taste.

Nash gave the West End of London uniformity. He was responsible among other things for the founding of the famous "Committee of Taste." His architectural schemes linked up Charing Cross with Portland Place. Regent Street when completed was intended to provide a drive for the Prince Regent from Carlton House to the Northern Heights. Nash was never at a loss for schemes of composition. To be brief, he cribbed in all directions. He copied the Palladian elevations of Inigo Jones and James Gibbs; he borrowed from Sir William Chambers and other eighteenth century architects. He paid the younger Dance a compliment by borrowing the

scheme of this architect's elevation for the Theatre Royal at Bath. But it is only fair to say that Nash endowed his borrowings with a little something of French currency.

Being deficient in the rudimentary principles of the art he was forced to employ ghosts. Among his ghosts was Pugin the Elder. He was apparently a great organiser and the leading business architect of his day. While Nash was engaged in preparing castles for the new aristocracy of the early nineteenth century the elder Pugin was commissioned to measure specimens of Perpendicular architecture. The true result of this manoeuvre became apparent when the competition for the Houses of Parliament was initiated—Barry won that competition and he brought it to conclusion with drawings made by the younger Pugin. The Government of the day, inspired by Perpendicular taste, settled on the Perpendicular style for the Houses of Parliament.

Reverting to John Nash, we gather that his reputation was gained first as a designer of mock castles; in other words, Northanger in fiction was rivalled by Eastnor in fact.

Mr. Summerson mentioned the house in Dover Street which has recently been devastated. Bulwer-Lytton admired that house and once interviewed Nash with a view to buying it, but he said: "I found the old curmudgeon not willing to let me have it at my price." This particular house was based on the design of the Strand front of Somerset House.

Now, one great thing arises from Mr. Summerson's lecture, and that is that uniformity in street architecture is an excellent thing. They have it in Stockholm; they have it in all the best cities and in all the best circles. Licence such as we revel in should not be allowed. In a new book which Mr. Summerson has produced, *Architecture Here and Now*—no man could have a better review than I have given him!—you see the rottenness attending the development of street architecture during the last ten years, everything different and imitations all over the place. That suggests to me the idea that a series of ribbon developments are taking place at the present moment in the central parts of London. Have we given thought to the mitigation of this evil? I doubt it. The Mistress Art has indeed taken the veil in an office; she has been led—pro tem., we hope—to undergo instruction from the priests of engineering. From being a picturesque slut she hopes to attain haggish efficiency, forswearing cosmetics and all other aids to beauty. The penances prescribed by the sadist instructors are too awful to contemplate.

Mr. Summerson has shown the greatest courage by lecturing on Nash. In dealing with Nash's work he has proved his own scholarship. I have very great pleasure indeed in seconding this vote of thanks to my old pupil.

The PRESIDENT: Before opening the discussion, I should like to say what great pleasure it gives me personally to take the chair this evening at this interesting paper which we have had on John Nash. Mr. Summerson was in my office for some years, and so it gives me very special pleasure to listen to his paper.

Although I have not the honour of being his master, as Professor Richardson was, I had the honour and pleasure, I will not say of adding the finishing touches, but at any rate of having something to say in Mr. Summerson's qualifications which he has so ably displayed to-night.

I shall not detain you with any remarks upon his paper, although there are many things which I should like to say. One thing that strikes me, however, is that Nash has been rather run down on account of the superficiality of his architecture, but I wonder whether, if his buildings had all been built in Portland stone instead of in stucco, he would have given that same impression of superficiality. I imagine the old Regent Street, beautifully greyed and blacked in Portland stone, as is St. Paul's Cathedral, would have been even more beautiful than the stucco buildings, which were allowed to get into a rather disreputable state.

There are many other points which I might make, but I shall not detain you. The vote of thanks having been moved and seconded, it is now open to any of our members and guests to take part in the discussion.

The Rt. Hon. W. ORMSBY-GORE, P.C., M.P. (First Commissioner of Works): I was immensely interested in Mr. Summerson's paper, but I was even more interested in the absence of Sir Reginald Blomfield! I did hope to-night that that protagonist against Nash would have been here to refresh us, because I should have liked to speak after Sir Reginald Blomfield, for I believe he is fundamentally wrong. There is no getting away from the fact that Nash has a very special place in the history not only of London but of English architecture. He may have been plagiaristic and derivative, but at any rate he gave London what was then one of the most remarkable achievements of any man in the history of our amorphous city. Before Mr. Stocks was transferred from the Treasury, greedy of unearned increments, his predecessors swept away most of Nash's achievement. I will not blame Mr. Stocks, but I am interested to notice that he cast a veil over the operations of the department which was once a united domain, but which was, by a vote unique in the history of the British House of Commons, namely by one vote, separated from the Office of Works in 1851.

The President has suggested that if Nash's work had been in Portland stone instead of stucco, possibly even the Crown Lands Department might have kept it. I doubt very much, however, whether in that case Nash's architecture in London would have been what it was. It seems to me that the stucco period and the use of stucco are all important in assessing Nash's contribution. The peculiar terms of Crown Leases insist on their houses being repainted more often than is required by some other landlords, and when we see, as we can see to-day, the east side of Regent's Park repainted and standing in all its glory, we must admit that that Regency work is something which ought to be preserved, and preserved very largely, because it is painted stucco architecture and because it fits in with a conception of architecture in relation to landscape, to parks, to trees, which was an attempt to bring that which is most English, namely, the English country house, right into the heart of the metropolis.

Now, naturally, the most interesting thing in Mr. Summerson's very able paper was the way in which he related Nash to history, Nash to the work in Paris, in St. Petersburg, and in Berlin. No doubt that is important, but I do not know if in his researches, or in anybody's researches, there has been an endeavour to trace Nash's relation to the architecture of England itself. How far was the wonderful town of Bath responsible for the development of Nash's ideas? I have always thought,

possibly quite wrongly, that eighteenth-century Bath gave Nash the ideas which he was able to persuade the Prince Regent to take a leap in getting adopted.

Undoubtedly the Prince Regent himself played a great part in the developments of those times. We were not living in quite such a democratic age as I think Mr. Summerson suggested. True, the rights of property were very rigidly maintained, and the Duke of Bedford was no doubt an important person, especially as the head of an historic Whig house; but it does occur to me that the Prince Regent was always alternating, in his own fantastic, creative, exuberant mind, between a love of the Gothic, the romantic, the oriental—think of the Pavilion at Brighton—and a passionate desire to emulate the classical traditions, particularly as he knew them from France. It is fortunate that, owing to Nash's personal influence on the Prince Regent, in London we got that last ebullition of the classical tradition. Of course, there was also the overpowering impulse of Winckelmann, which swept over the whole of Europe, influencing Flaxman and influencing the Grecian revival throughout Europe; and these were, I think, dominating influences in determining what happened to London in those fateful years.

The old Regent Street has gone, but we still have Regent's Park, and I do think that it is the duty of the Crown Lands Department and of my department to do all that we can to preserve for England what is left of Nash's work, both as a park planner and town planner and as an architect.

Major H. C. CORLETTE [F.]: I should like first of all to add my appreciation to that of others for the extraordinarily interesting paper which we have had to-night. I think we may congratulate ourselves that we have men such as Mr. Ormsby-Gore to help us in the work that we have to do. I know from correspondence which I have had with him that he saved the most important bridge in Cardiganshire only quite lately by his own effort.

That brings me to the one or two words I want to say with regard to John Nash. Nash, it seems, began by designing in the Druidic style and went on through the Gothic to his later classical work in England. Near Cardigan there is one of these Druidic temples from which he probably got the idea shown to us on the screen during the reading of the early part of the paper. Close by, however, there are two houses which I was told are by Nash, and one is a place called Treforgan. I mention it because if it has not been examined it would be just as well that somebody should study it. I made a point of having a look at the arrangement and external appearance of the house, and it seems to me to show distinct signs of Nash's hand in it.

Mr. MARTIN S. BRIGGS [F.]: Mr. Summerson has had the advantage of a great occasion to-night, and he has done full justice to it; but his natural modesty, I think, has led him to omit something that may be of interest to any of you who are not aware of it already. Those of us who have worked with Mr. Summerson on the Literature Committee know that modesty is his chief failing, and on this occasion it was perhaps hardly to be expected that he should say much himself about the book on John Nash which he is now preparing, and which I believe will be published shortly. There was an elliptical and obscure reference in the first paragraph or so of his address to the fact that a biographical work was being prepared, but I do not know whether everybody in this room realised the biographer was. I am sure that those who are not "in the know" will be glad to hear that it is Mr. Summerson.

Mr. W. H. ANSELL [F.]: I should like to join with those who have been congratulating Mr. Summerson on the lecture which he has given us to-night. I was thinking, when he showed

the plans on the screen, how much easier town planning was in still earlier days than those to which he made reference, whether in France or in Russia or in Germany, namely, in the days of old Rome itself. I was reading the other day a reference by Professor Lanciani to the work of Nero, and he led us to believe that Nero was a very enlightened town planner. Nero wished to re-plan Rome, but Rome was so full of shrines and sacred places, to which superstition attached inordinate value, that every suggestion for an improvement in the streets was met by opposition in the shape of law suits, fights amongst the experts and appraisers, and every kind of difficulty. Nero therefore decided on taking a shorter way. He instructed his architects to prepare the ideal plan for Rome, and, having done so, he arranged at convenient places booths with supplies of food and clothing, and, having settled all those things, he arranged the fire. More than that, by his own hand he supplied the appropriate musical accompaniment; so that I feel that "fiddling while Rome burns" is no longer to be taken as a reproach but must rather be lauded as an effort by an enlightened town planner to supply light entertainment to those to whom otherwise the conflagration might have been something of an inconvenience.

Mr. H. G. IBBERSON [F.]: The remark which I am going to make is possibly irrelevant, so that I will make it very quickly and not give the President an opportunity of stopping me! I was talking the other day to the Member of Parliament who represents my constituency, and I asked him which was the most effective way of approaching him in order to get one's own way. He said that postcards delivered in great masses were absolutely ineffective; resolutions passed by public meetings were slightly more effective, but the most effective thing of all was a personal letter from one of his constituents whom he respected.

I venture to suggest that each of us should write to his Member and ask him to urge the Government to bring forward a Bill dealing with ribbon development as quickly as possible. Whether you consider that a sensible suggestion I do not know, but I am quite sure that if the President would back it up every member here would do so, and it might produce the effect which I am sure we all wish to see produced.

The PRESIDENT: I will ask Mr. John Murray to say a few words. I understand he has some photographs of Regent Street taken in the year 1910 which members might like to see afterwards.

Mr. JOHN MURRAY [F.]: I have been called upon most unexpectedly, and have prepared no speech. I can only imagine that, by a conspiracy between Mr. Stocks and our President, I have been given an opportunity of pleading my excuse for having been the villain who had to destroy Mr. Nash's work in Regent Street! It was my misfortune to have to arrange to pull down a good deal of his very nice work, and I can only apologise for my sins! Notwithstanding the brickbats presented to Nash to-night, I regard him as a very great architect, whose work I have always admired. In the year 1910, I had photographs prepared of the whole of Regent Street, both sides from Pall Mall up to Portland Place, and they have been very useful to me. I have a book of them here, which I hope may in future be of some assistance in preserving the reputation of Mr. Nash.\*

\* At the conclusion of the meeting Mr. John Murray showed this wonderful collection of photographs to a number of those present. We have pleasure in stating that Mr. Murray has promised a complete set of prints to the Library where they may be preserved for all time as a means of "preserving the reputation of John Nash."—ED.

Lord GERALD WELLESLEY [F.]: There was an interesting literary allusion in the paper, namely, to Blaise Castle. I expect a great many people here have read Jane Austen's *Northanger Abbey*, in which there is an account of a proposed expedition to Blaise Castle, which finally came to nothing. The heroine of *Northanger Abbey* was to be lured to Blaise Castle as though it were one of the most remarkable architectural remains of the Middle Ages, but in reality the paint on it was hardly dry. I think that is a point which very few people who have read *Northanger Abbey* have ever realised.

Mr. CLIFFORD SMITH: A great many people in addition to architects will look forward to Mr. Summerson's book. Nash was not only a well qualified architect, but was also a man of affairs, and the story of which we have had a little glimpse, of Dover Street and the life there, will be very interesting when we can read it in his book.

When I hunted up Nash I could find nothing about him; he seemed as obscure as the Rossi, "son of an Italian ballerina by an anonymous father," of whom Mr. Summerson spoke. We thought Nash was a Welshman, and did not know that he was the son of a Kentish builder. Mr. Summerson's book is going to tell us a great deal.

Whilst listening to the paper I jotted down one or two small points to which I should like to refer. I think that the plan of Buckingham Palace is derived to a large extent from Holland's Carlton House. In a book published in 1838, Leeds' *Public Buildings of London*, a plan of Buckingham Palace is given, and I think the Bow Room in Buckingham Palace, which overlooks the gardens, rather follows the Bow Room which looked over the gardens of Carlton House. As Professor Richardson pointed out to me when I was writing my book on Buckingham Palace a few years ago, the garden-front of the Palace is wholly French in character.

I remember when I was in Athens seeing the many buildings—from the Royal Palace downwards—which were erected after the institution of the Greek monarchy, which took place exactly a hundred years ago to-day. They are on parallel lines to similar work in "Metropolitan Improvement" which had been carried out in Paris, London, and St. Petersburg, as well as in Berlin, where many of you must know Schinkel's work. Schinkel influenced Pennethorne; and this recalls the great tribute your Society paid to Pennethorne the other day by the

presentation of his drawings of Buckingham Palace which we understand has given so much pleasure to their recipients.

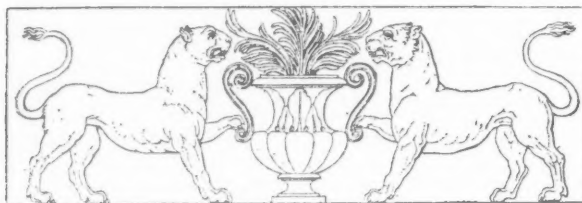
Mr. SUMMERSON: I have very little to say in reply, except to thank you for your cordial reception of my paper. Mr. Stocks gave you a clear and admirable account of a part of Nash's history which I did not touch upon. I should like to thank Professor Richardson; his remarks, I feel, are always enigmatic, but it is a great pleasure to be able to thank him here for the enthusiasm which he inspires, and which is so infectious, at Gower Street.

Sir Giles Scott touched on the interesting subject of stucco and stone. I think perhaps it is worth remarking that Nash used stucco, not because he could not get Portland stone, but because he could not get Bath stone; and whenever he had the chance, he built in Bath stone, which he regarded as a better stone for the London atmosphere and altogether the best stone for general purposes. Buckingham Palace was built in Bath stone, so was All Souls, Langham Place. Where he could afford it he always used Bath stone. I am afraid his stucco was really a makeshift. He always insisted that it should be very carefully jointed, which we never do now. The joints were marked on the face of the stucco, and then it was actually frescoed in imitation of stone. That was the general usage of the time; there is a passage in one of Nicholson's books in which he recommends the ambitious artisan to keep his eyes open for old masonry that has weathered well, and to make a particular note of the effect of weathering on stone, in order to be able to imitate it in paint!

Mr. Ormsby-Gore mentioned Bath, and I have absolutely no doubt that Nash knew Bath very well; I think he mentions it in one of the reports in connection with Regent Street. The elder and younger Wood, of Bath, were, of course, the first architects to develop the idea of combining a large number of houses behind one unified façade.

Major Corlette mentioned a house called Treforgan, in Wales. I have gone very carefully into the matter of that house, and I am very much afraid, though I cannot be sure, that it is not by Nash. I do not think this is the place to go into details, but the evidence seems on the whole to be against it.

It is very good to know that Mr. Murray has in his office a complete book of photographs of the old Regent Street. I had always been afraid that no such record was kept.





## A Review of the R.I.B.A. Exhibition

BY DAVID FINCHAM

The exhibition of International Architecture at the R.I.B.A. is a memorable event, significant in that its inception argues a much wider and more intelligent interest in architecture on the part of the layman than has existed before. Discomfort, no doubt, is a great educator, and more people to-day than in the past are at least conscious that the houses in which they are living are in nine cases out of ten less suitable for that purpose than they might be. Apart, however, from the general move towards greater luxury, half a hundred other causes have been responsible for this mild revolt. Some have been sensible, some idiotic, and some purely economic, but the fact remains that the ordinary person is at last definitely interested in his domicile, and either wishes to make improvements or else to change it for something which more nearly approaches his still unformulated ideas of a perfect house.

Those, therefore, who have made themselves responsible for this exhibition are to be congratulated not only on the material which has been assembled, but also on the excellent "news-sense" which seized on this particular moment for holding a comprehensive survey of contemporary world architecture. For the purposes of this article I have received the Editor's courteous accolade of "intelligent layman," and, rather against my more prudent inclinations, have agreed, like an irresponsible Daniel, to heave criticisms at the lions.

Most people when building a house are concerned—let them have whatever gadgets they will, or can afford—with its ultimate appearance *in situ*. Now this particular point is not emphasised nearly enough in the photographs of domestic architecture. For this, no doubt, in some degree the photographers are responsible. There is a general tendency in photography to subordinate certain matters of practical interest to the laudable ambition of making a photograph that is an agreeable or beautiful thing in itself. Architects are no doubt as anxious to sell their merchandise as the next man, but the omission to show the buildings which they have constructed in association with adjacent buildings or the surrounding landscape is, to my mind, a serious fault. The rash of abominable building which has of late years disfigured so much of the English scene has had at least this much of merit—that people have become more conscious of suitability to environment.

Modern architecture, or perhaps I should say contemporary international architecture, has little instinct for compromise with the past. Its beauties—and they can be of the highest order—as far as I can see, demand isolation or segregation with other buildings of the same type. It is perhaps too much to expect, but I would have liked to have seen group photographs of international architecture in conjunction with buildings of a traditional type. Many crimes might be avoided if unsuitability to

environment were to be considered rather more seriously; for practical purposes architecture cannot be isolated. A Mallet-Stevens house in the middle of a Chilmark stone Wiltshire village would be as much of an offence as a red brick Tudor mansion at the head of Wastwater.

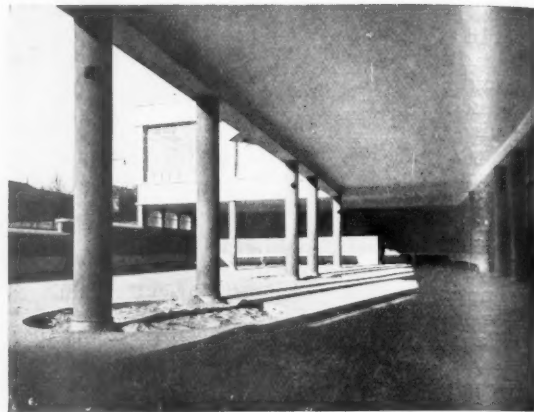
Perhaps the point chiefly emphasised by the exhibition is the importance of planning, and no one would have a word to say against that. There is, however, an apparent tendency, particularly in the design of modern domestic buildings, to go one better than the other fellow who, in fact, has got away with it.

In the case of a large number of very modern houses the uninstructed spectator receives the impression that the architect has torn his hair out in a frantic endeavour to evolve a striking variation on the cardboard-box theme, and having succeeded more or less to his satisfaction, then proceeds to plan the interior to fill the shape.

The house is probably that section of the exhibition which makes the most personal appeal to the general public, because it is alone in this section of architecture that the private individual has some control. He can admire great offices, places of amusement and Government buildings, but he has really very little to say in the matter. The truly appalling architecture of, for example, most of the banks in this country may arouse a frenzy of æsthetic indignation; but the volcano at best can produce little except a pathetic mew in the columns of *The Times*. Here the battle lies in the hands of the architects, and I am confident that more of them than might be realised by their productions are men of sensibility and taste. The trouble is, no doubt, that they have to earn money to live, and when the employer has all the money in the world ninety-nine employed out of every hundred are going to respect his wishes. What goes for banks goes largely for places of amusement, though Eric Mendelssohn in Germany would appear to have had a fairly free hand.

One great opportunity in this country which has been missed is the construction of airports. Our contribution is not a thing of which to be especially proud. On the whole the architect would appear to be given the least impeded field when the problem is suitability for purpose. That is why the architecture of transport, science, industry and health seems on the whole to produce the purest and most interesting architectural forms. We have become more refined, but in essentials there is little to choose between the Pandemonium Cinema, the Ballyhoo Department Store, and the Victorian Gin Palace. Till a new social system is evolved this type of building will bear witness to the joint consulship of Mammon and Vulgarity, and I imagine that the architect, in most cases, is at the mercy of his employer. In the "amusement" section there are a number of examples of splendid things which have been ruined by command.

## PHOTOGRAPHS FROM THE EXHIBITION



### SCHOOLS

On left :

Warrington Training College. A. H. Moberly.  
Mary Datchelor Girls' School. W. Curtis Green, R.A.

On right :

Open Air School, Arnhem, Holland. Broeckhuysen.  
Prestonfield School, Edinburgh. Bernard Widdows.

Perhaps I ought to have respected the notice "These animals are dangerous," but these are my impressions. I am not really concerned about the respective merits of Le Corbusier or Professor Walter Gropius, or any of the men whom their experiments have influenced or failed to influence. Architecture should be something more important than schools of thought or fashion. And that,

I think, is the general impression which this exhibition gives. There are things I liked which, for all I know, were detested by the man who walked round in front of me; but whoever takes the trouble to go to the R.I.B.A. cannot fail to be impressed by the immense effort which is going on to-day to create an architecture which shall be architecture in the truest sense of that much abused word.



## FOREIGN PUBLIC BUILDINGS

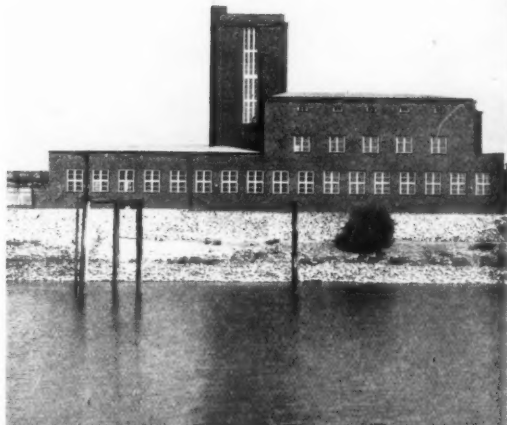
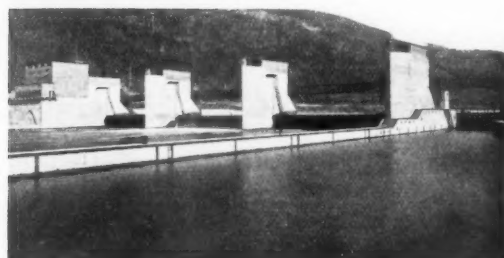
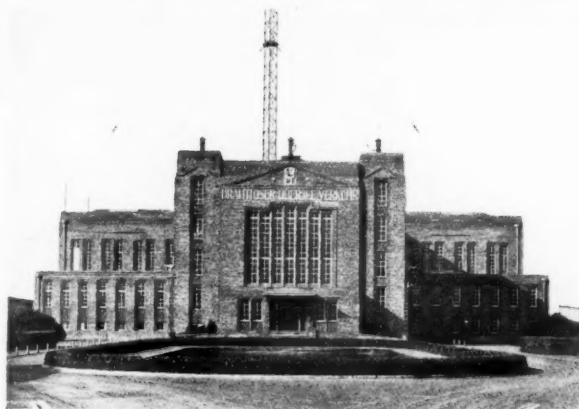
*Top left:*  
City Hall, Hilversum. W. M. Dudok.

*Middle left:*  
Wireless Station, Nauen. The late Hermann Muthesius.

*Middle right:*  
Neckar Canal Works. Paul Bonatz.

*Bottom left:*  
Ministry of Pensions, Prague. J. Havlicek and Ing. Karel Honzik.

*Bottom right:*  
Fire Station, Hamburg. Fritz Schumacher.



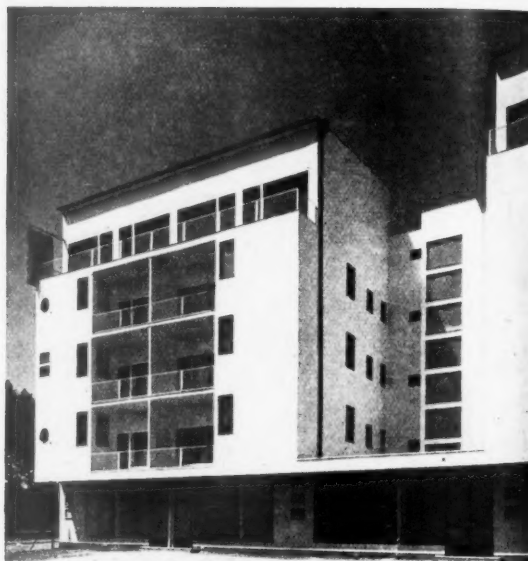
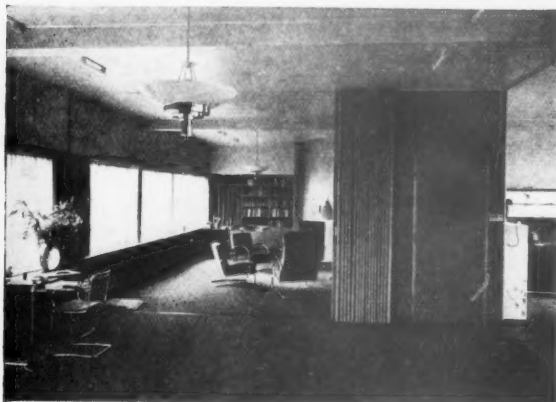
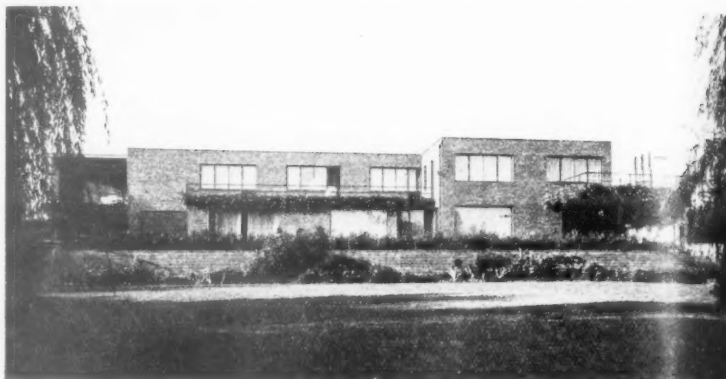
## FOREIGN DOMESTIC BUILDINGS

*Top right :*  
House Lange, Krefeld, 1928. Mies Van Der Rohe.  
*Middle left :*  
House Sonneveld, Rotterdam. J. H. Brinkmann  
and L. C. Van Der Vlugt.

*Middle right :*  
Flats in Breslavia. Professor Adolf Rading.

*Bottom left :*  
The Blidahpark, Copenhagen.

*Bottom right :*  
Cité de la Muette. (A Housing Scheme at  
Drancy, near Paris.) Beaudouin and Lods  
(Engineer, E. Mopin).



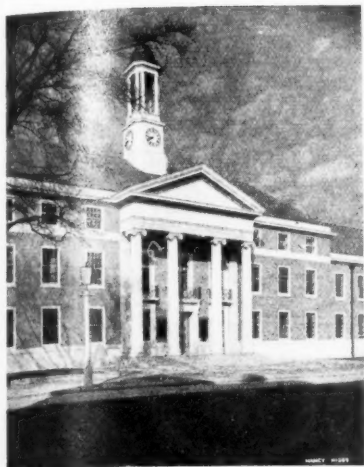


Photo: "Architect & Building News"

Above:  
Worthing Town Hall. C. Cowles-Voysey.

To right:  
Warwick County Council Offices, Warwick.  
A. C. Bunch.

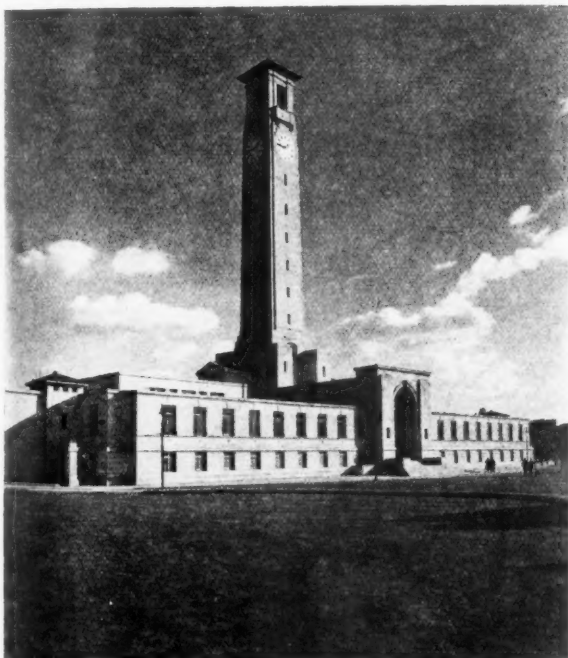
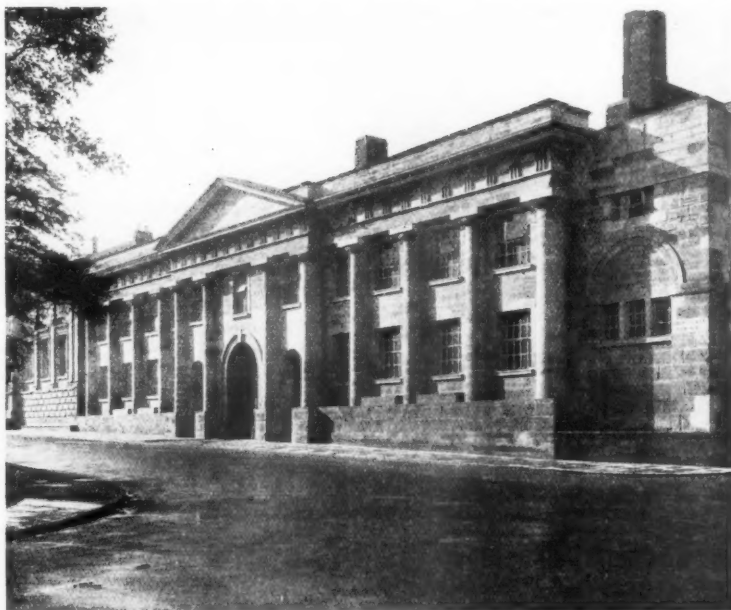


Photo: "Building"

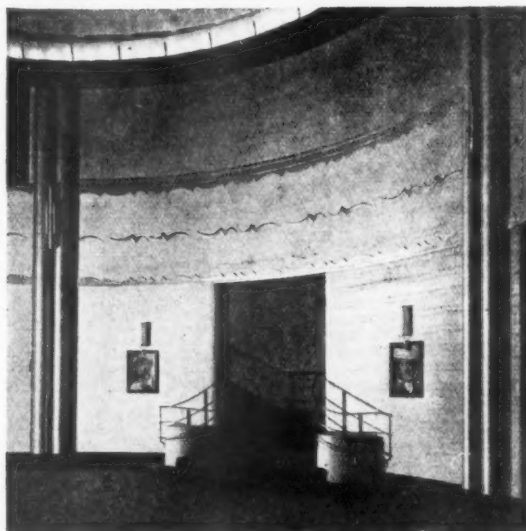
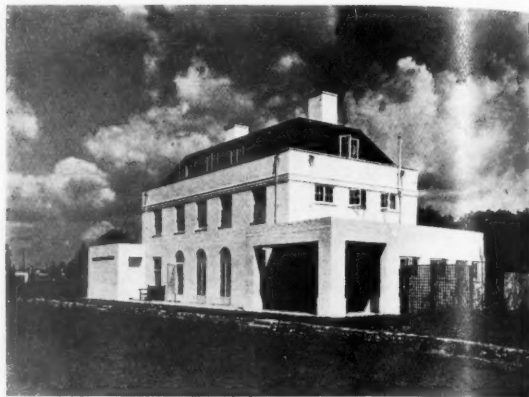


Photo: "Architecture Illustrated"

To left:  
Southampton Civic Centre. E. Berry Webber.

Above:  
Ritz Theatre, Nottingham.—Frank Verity and Samuel Beverly.

## ENGLISH PUBLIC BUILDINGS



## ENGLISH HOUSES

*Top left :*

*Cottages. E. Guy Dawber.*

*Top right:*

*A House at Cambridge. Harold Tomlinson.*

*On the right :*

*"Thurso House," Cambridge. George Checkley.*

*Bottom left :*

*A Reinforced Concrete House at Rugby. Serge Chermayeff.*

*Bottom right :*

*"The White House." Oswald P. Milne.*

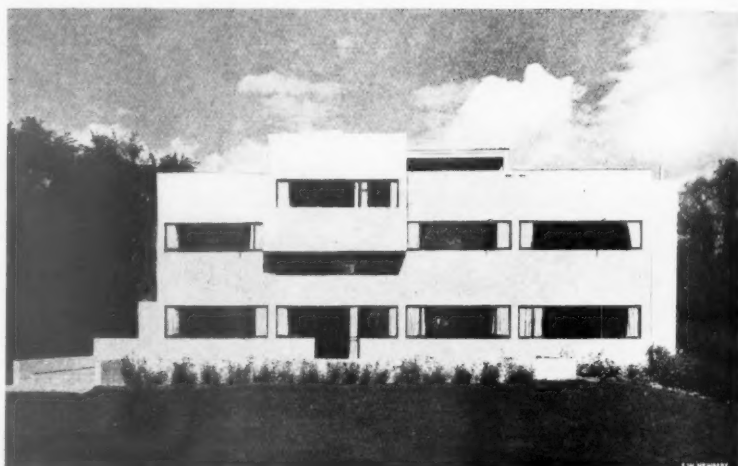






Photo: "Architect and Building News"

## ENGLISH HOSPITALS

*Top left: Royal Masonic Hospital, Ravenscourt Park.  
Sir John Burnet, Tait and Lorne.*

*Top right: Weybridge Hospital. A. W. Kenyon and S. G. Livock.*

*Middle right: Children's Hospital, Vincent Square, London.  
Stanley Hall and Easton and Robertson.*

*Bottom left: Kent and Sussex Hospital, Tunbridge Wells. Cecil Burns.*

*Bottom right: Tuberculosis Hospital, Sulby, near Cardiff.  
Pite, Son and Fairweather.*

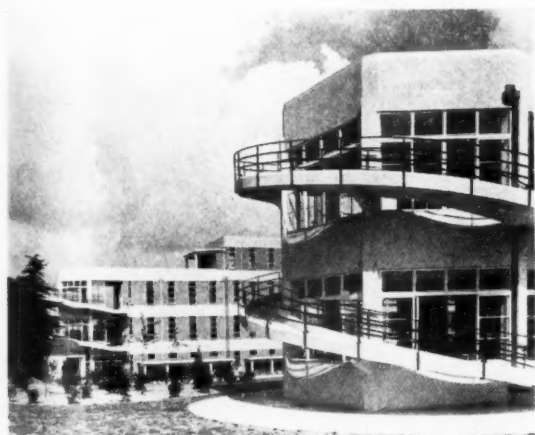


Photo: "Architecture Illustrated"

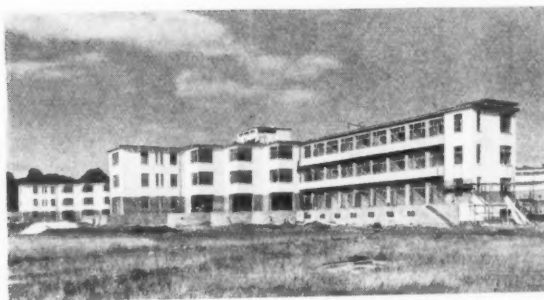


Photo: "Architecture Illustrated"



## ENGLISH & FOREIGN CHURCHES

*Top left: Crematorium, Hamburg. Fritz Schumacher.*

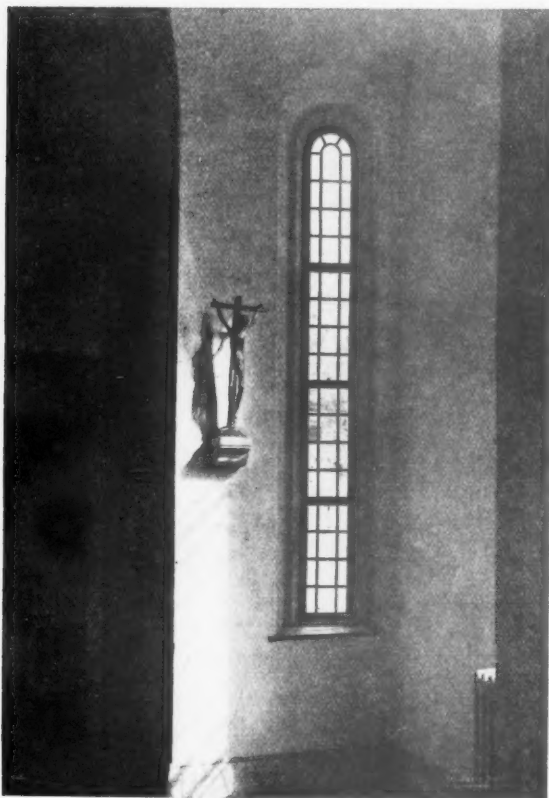
*Top right: Church at Skelleftea. Knut Nordenskjöld.*

*Bottom left:*

*College of the Resurrection, Mirfield. Thos. Worthington and Sons.*

*Bottom right:*

*Cemetery Chapel, Gunnersbury. Knapp-Fisher, Powell and Russell.*



*Photo: "Architecture Illustrated."*





## ENGLISH FLATS

Top left: Haig Memorial Houses, Morden (1930). G. Grey Wornum and Louis de Soissons.

Top right: Speke Road Gardens, Liverpool. L. H. Keay (Director of Housing, Liverpool.)

On the right: Flats at Wilcove Place, N.W.1. Louis de Soissons.

Bottom left: Chapman House, Stepney. Joseph Emberton.

Bottom right: Crofthorne Court, London. Sir Giles Gilbert Scott.



Photo: "Architects' Journal"

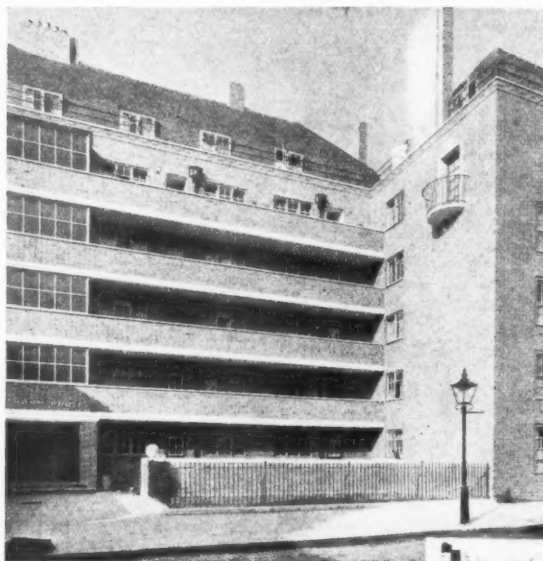
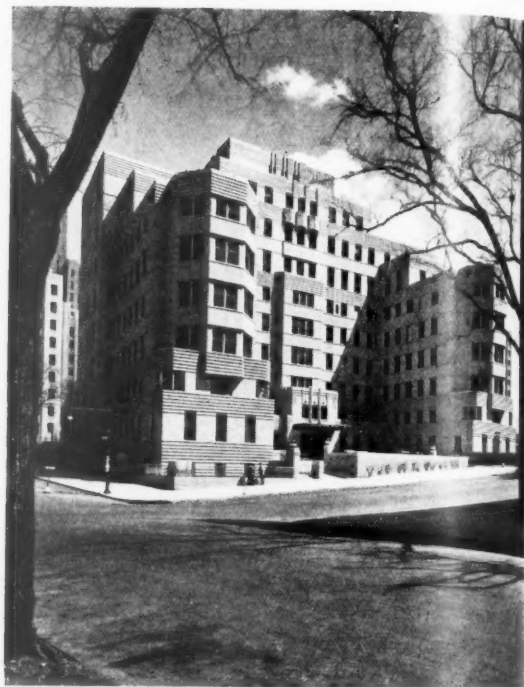


Photo: "Architect and Building News"





## FOREIGN HOSPITALS

Top left : German Hospital at Woldgang-Davos. Rudolf Gaberel.  
Top right : The Eye Institute, New York City, U.S.A. Jas. Gamble Rogers.

Middle left : Jewish Hospital, Cote des Neiges Road, Montreal, Canada. J. Cecil McDougall and Davis Godman.

Bottom left : Medical Arts Building, Toronto, Canada. Marani, Lawson and Paisley.

Bottom right : "Plein-Joux" Sanatorium, Mont Blanc. Pol Abraham and Henry Le Meme.



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# Housing and the Building Industry

## A VALUABLE REPORT

The recently published report entitled "Housing England,"\* produced by P.E.P. (Political and Economic Planning), is an attempt to obtain a thorough survey of all the factors influencing working class housing. The ramifications of the problem are immense; even this 150,000-word report admits that further investigations are required in various directions. Although readers may recognise some of the proposals as having been made before or may disagree with the new ones, it cannot be denied that the facts and statistics which have been obtained or compiled are of the greatest value. Even the reader who disapproves whole-heartedly of the schemes proposed, must admit that the report is a landmark in housing progress.

In general, the proposals are clearly worthy of the fullest investigation. They are argued with clarity and cogency and will undoubtedly command attention by both politician and technician.

Quite apart from the housing problem the report is of great interest to all architects and to the building industry. In their search after facts contributory to their main problem, the authors (who are anonymous) have found themselves dealing with the organisation of the building industry as a whole, that is to say, with the present methods of obtaining all types of building. No thinking person connected with the industry assumes that the existing methods are final and incapable of improvement. On the contrary, there is little doubt that serious defects exist leading to inefficiency and unnecessarily high costs. The diagnosis of these defects and the suggested remedies therefore deserve close study.

The report suffers from insufficient documentation. It tends to lose force by the omission of the sources of information which might have been more fully acknowledged. Moreover, some of the schemes outlined are at present the subject of negotiations—often a little delicate—which may be prejudiced by the bald statement of facts which characterises the report; under a democratic system tact and sweet reasonableness must be regarded as valuable ways of getting things done. On the other hand, the pointing out of certain anomalies or abuses may do much to remove them. The matter is one of discrimination.

### EXISTING HOUSING ORGANISATION

The report opens with a general account of what is at present being done in housing and slum clearance and

discusses the various proposals that have been made for making good existing deficiencies, including that for the establishment of a Housing Commission, put forward by the National Housing Committee under the chairmanship of Lord Amulree. The reasons why the Moyne Committee turned down this last proposal are quoted as that it would "finally drive private enterprise from the field and would . . . deter some Local Authorities from the urgent task of slum clearance." The P.E.P. report proposes the establishment of an English Housing Company (E.H.C.) which, it is claimed, would not be liable to these objections.

The E.H.C. would be formed by private enterprise to buy sites for, undertake the construction of and manage working class housing on a large scale. The E.H.C. would undertake construction through a building company (E.B.C.), who by bulk purchase of materials, a centralised organisation and detailed investigation of building methods would, it is hoped, be able to effect substantial savings in the cost of housing. The reasons given for this proposal follow an interesting commentary on present methods of obtaining the erection of buildings. These comments apply to all classes of building. The Report says:

*Competitive Tender Systems.*—The objection to this system lies mainly in the fact that the interests of the two parties—the building owner and the contractor—which should be identical, are, in fact, diametrically opposed. It is inherent in the system that the contractor looks for all possible omissions and variations, and on cut-price work the profit on the contract may depend on claiming such variations. Further, it is not possible to arrange for any continuity of contract. There is no doubt that considerable advantages are obtained in cases where the contractor is thoroughly familiar with the details and class of work required by the building owner; and under the competitive tender system it is unlikely that one firm will be consistently at the bottom of the tender list. Moreover this scheme does not encourage the contractor to draw attention to possible omissions or methods of cost reduction when his profit depends largely on his ability to establish extras.

It is unfortunate that in discussing forms of contract it is necessary to lay stress on the possible advantages that may be taken of the building owner by the least scrupulous type of contractor. It is only in an attempt to bind such firms that a watertight form of contract needs to be evolved. We are fully aware that there are a large number of contracting firms operating in this country who automatically co-operate with the building owner, and whose good faith cannot be called in question. In work carried out under these conditions the community of interest which has been stressed throughout this report automatically arises. Unfortunately with open tender there is no guarantee, under

\* *Housing England*. A guide to housing problems and the building industry presented in a report by the Industries Group of P.E.P. (Political and Economic Planning). Published by P.E.P., 16 Queen Anne's Gate, S.W.1. 5s.

present conditions of unregulated cut-throat competition, that the contracts will go to the firms to which one would wish them to go.

*Cost Plus System.* During and after the war, largely owing to the necessity for speed and to the great fluctuations in wage rates and costs of materials, considerable use was made of a system of contract based on the prime cost of labour and materials, with an allowance of a fixed percentage on the prime cost for overheads, use of plant and profit. While this is still utilised in cases where building owner and contractor have the fullest knowledge of and confidence in each other, it was then, and is now, recognised as unsuitable for general adoption, as there was no upper limit to the contract figure, and it was to the advantage of all on the job to spread the work over as long a period as possible. Costs were in this way greatly increased. Under normal conditions it is impossible to find any arguments in favour of the system.

In a few cases a modified system was employed in which the work was paid for on a similar prime cost basis, but the figure for overheads and profits was a fixed sum, so that the contractor had some incentive to turn out the work quickly. At the same time, however inefficient his organisation and however low the output per man, or whatever the wastage of material, the contractor was bound to be reimbursed for all expenditure, and could never, under ordinary circumstances, make an actual loss. This system was operated in the case of shipbuilding during the war, and is understood to have been a complete success, but the main disadvantage, namely, that there is no top limit of cost, makes it unsuitable for the building industry.

*Cost-fee-bonus System.*—In order to increase the incentive, a further modification was introduced, by which a bonus is paid, depending on any savings below an agreed top limit. This system is now used to some extent, and the arrangements by which it is operated are worth consideration. The architect prepares the usual drawings and specification, on which an independent quantity surveyor prepares a detailed bill of quantities priced on current rates at net prime cost. A fee is then fixed by negotiation between the building owner and the contractor to cover overheads, management and profit. This fee is a lump sum, and will vary according to the size and nature of the work. Further, it is agreed between the parties that any savings which may arise between the contractor's final cost and the final figure arrived at by the quantity surveyor will be divided between them, and the proportions for the purpose of this division are also the subject for negotiation. The work is thus not put out to competitive tender in the ordinary way, although work comprised in sub-contracts will probably be let in competition by the general contractor.

All time-sheets and invoices are checked by the quantity surveyor as the work proceeds. The advantages of the scheme are greatest in cases where there is a considerable number of contracts of a similar nature, but the danger lies in the fact that as the two parties continue to work together the possibilities of savings on which the bonus is paid must diminish. After a time, the bonus, therefore, tends to become a very small percentage of the total contract figure, and this incentive to economical work is correspondingly reduced.

The scheme offers five main advantages: (1) It is the

direct opposite of the ordinary open tender system, and, properly operated, there can arise a distinct community of interest, particularly where a large and consistent volume of work is involved; (2) Where a series of similar contracts can be awarded to the same firm there is the possibility of strengthening the contractor's buying power by enabling him to make long-term arrangements for the supply of materials at reduced prices; (3) Joint experiment and research by both owner and contractor can be carried out more easily than in the case of the ordinary form of open tender; (4) Time is saved in the preparation of contracts and obtaining tenders, enabling an immediate start to be made with the work; (5) Where there is the possibility of a long series of contracts, risk of losing the connection is a very powerful incentive to the contractor to co-operate fully with the building owner.

*The E.H.C. and E.B.C.*—The basis of the attack on the excessive cost of housing adopted in this report is the achievement of an aggregation of small economies in every possible item. The most fruitful source of economy must undoubtedly lie in the development of a type of contract which will permit the purchase of materials on a large scale through long-term arrangements. This contract must also ensure the fullest possible co-operation between both parties—building owner and contractor—with a view to obtaining economic working.

E.H.C. would prepare the usual drawings and specification for each proposed scheme. A bill of quantities would then be prepared by an independent quantity surveyor, and would be priced in detail by him on a net prime cost competitive basis. The unpriced bill, together with the total figure arrived at by the quantity surveyor, would be passed to E.B.C., who, after obtaining competitive tenders for such parts of the work as they intended to sub-let, would agree or not to take on the work at that figure, plus an agreed sum for overheads and profit. This involves the consideration by each party separately of every detail of the cost, so providing a double check on possible extravagance. The detailed priced bills would then be compared for possible discrepancies, and a suitable contract drawn and completed, any necessary amendments being entered in the final priced bill. Variations would be dealt with in the usual way, the corrected bill forming a detailed schedule of prices, and the accounts agreed, and regular payments made.

E.B.C. (the contracting organisation) would let the usual sub-contracts on the basis of competitive tenders among selected firms. To start with, at any rate, E.B.C. would itself carry out the bricklaying, carpentry and joinery work, and would make long-term contracts for the supply of the materials required, as it is in these trades that the greatest advantage from bulk purchase is likely to arise. From time to time it might itself carry out one or other of the bills normally sub-let with a view to checking the general efficiency of the organisation and to making possible the carrying out of experimental work.

## REGULATIONS AFFECTING BUILDING

The antiquated, un-coordinated and highly inconvenient welter of regulations at present governing or affecting building work are notorious for the delays, troubles and additional costs in which they involve architects and the building industry. From the full indict-



ment of them given in the report we therefore give only a few facts and comments which may not be common knowledge.

In the main, these regulations were originally drawn up in terms of the then current building practice, with a view to making them easily understood by men with no more than a traditional knowledge of building. *Construction is specified not according to minimum requirements of strength, but by the materials to be used,\** and as a result the introduction of new systems unknown at the time the rules were drafted has been greatly hampered. That this difficulty has been realised is shown by the alteration in the basis of certain recent regulations, notable the "Code of practice" for steel frame buildings under the London Building Act, where practically any system of wall panel construction may be used, provided that it fulfils certain minimum requirements of strength and watertightness.

There are, however, still many anomalies, some examples of which may be quoted. The reasons for regulating the construction walls are to ensure (1) stability, (2) fireproofness, (3) watertightness, and (4) (only recently) adequate thermal insulation. In most bye-laws, walls are, in fact, however, required solely to be of given thickness, and to be constructed of hard and fireproof materials. Neither is the strength of the resultant wall considered, nor is it possible legally to utilise alternative materials of higher strength unless they are of equal thickness.

An instance has even been brought to our notice where the surveyor was doubtful about passing sand-lime bricks because they were not "burnt." Actually they are the only brick having a British Standard Specification for quality, and the same surveyor has always passed clay bricks of both less durability and lower strength.

**Fire Hazard.**—As a further example, one reason for casing steelwork is to insulate it from the heat of a fire. It is laid down in certain sets of regulations that the casing, for certain purposes, may be a 2 inch thickness of Portland cement concrete. The thermal insulation value of concrete, however, is not high, and it will not stand quenching when hot.† It is possible to make a cheaper casing three-quarters of an inch thick of about twice the thermal insulation value which will stand quenching, but this cannot be used in practice simply because the law lays down a thickness and not a thermal insulation figure.

The whole position of the regulations designed for the purpose of reducing fire hazard is an example of the false basis referred to above, and of the general misunderstanding of the problem which was current at the time when the Acts were first framed. In many cases the requirements in this respect are at variance with those in force in America. We do not wish to suggest that either set of rules are wholly correct, or even that one is better than the other, but only that both cannot be right. Following on a conference between the Building Research Board and the Fire Offices Committee in 1932, steps are being taken to set up a proper fire-testing station in connection with the Building Research Station, and we regard this as of vital importance in the present struggle to obtain both better and more economic building.

The present proposal is, however, to extend research to full-scale sections of constructional work such as would occur in practice. It is to be hoped that further delay in commencing work on the station will not arise. The research problem is a fundamental one of enquiry into the behaviour of the standard building materials under fire conditions, and for this reason it is essential that adequate public funds should be made available.

The difficulties of the architect with regard to building regulations are by no means confined to building bye-laws. The report discusses the host of minor regulations affecting building work, such as those concerned with safety and amenities of dwellings, town planning, water supply, etc., as well as those embodied in a variety of Acts which affect special types of building, such as factories, garages and shops.

**A Consolidating Act.**—It will be seen from the above examples which have come to our knowledge, that there is urgent need for a complete survey of building regulations with a view to the drafting of a Consolidating Act. The present confusion must make it exceedingly difficult for, and cause endless delay to, any organisation intended to provide low-rented houses on a national scale. The preparation of a new Consolidating Act must take some years before it can ever be submitted to Parliament, and the possibility of other and immediate action should be considered.

The building industry is changing from one based upon tradition to one based upon the application of scientific research, and the rate of introduction of new materials and systems of construction is constantly increasing, and will continue to increase. In order to make the provision of working-class houses at low rents possible, immediate use must be made of each approved new development. In the past it has been almost impossible for the individual or company interested in the introduction of new materials and systems, not envisaged at the time of the drafting of the bye-laws, to obtain permission to give them a practical trial. Even when this has been done, considerable delay must occur before any Local Authority can obtain the necessary powers to permit their regular adoption. In the case of the bye-laws, it is, generally, first necessary to obtain an alteration of the model series which, in itself, may take some years, and then to wait until each local area amends its bye-laws, which in many cases will take a further ten years or more. Even where it is a case of varying the interpretation of existing bye-laws the position is both unsatisfactory and slow. Few, if any, Local Authorities have either the equipment or the knowledge to carry out a full scientific investigation, and the decision must rest upon the possibly prejudiced opinion of a single officer, whose time is already fully occupied with normal departmental business. When the present system was first set up nearly eighty years ago, in an age when building was still a traditional art, the position was reasonable, as such decisions depended upon the results of experience. Nowadays the development of the science of building is sufficiently advanced to enable such decisions to be made on the results of strictly scientific investigation, and except in quite extraordinary cases it is impossible to show logical reasons why a practice permitted in one area should not be permitted in other areas equally densely populated.

\* Our italics.

† Except with brick aggregates, which are, however, liable to other defects.

### PROPOSED STATUTORY AUTHORITY

The Consolidating Act would be but a step towards the establishment of a permanent authority to control and amend all regulations affecting building. The Report defines the constitution and functions of a "Statutory Authority on Building Technique" in some detail.

The Authority would be the final deciding body as to what should and should not be permitted in the structure of buildings, roads and sewers throughout the country, and would become the co-ordinating and directing body controlling research into building technique. It would ultimately be responsible for drafting the necessary consolidated building regulations.

The authors appear to ignore a fact that has hitherto been an insuperable bar to codification of building regulations on a national scale. The principle of government through local authorities is very firmly established, and no parliament is likely to take the risk of offending the more powerful provincial authorities by taking away what will appear to them to be the right to control their own areas. The typical indirect English methods might well prove more effective. The creation of a body to establish universal building standards is a need obvious to all reasonable men, but administration would almost for certain have to remain in the hands of the local authorities, including the system of "adopting" the regulations. Recalcitrant or obtuse local authorities would soon be brought to conform by a few appeals to the Minister of Health, where the appellants could prove that their proposals were approved by the "permanent authority" and by the great majority of local authorities. Moreover it is certain that many officials of local authorities would be only too pleased to have the difficult problem of deciding on the merits of different materials or methods of construction solved for them by an authority approved by government. It would appear that in this matter reasonableness and tact are likely to be more potent than governmental force.

### STANDARDS AND REQUIREMENTS

The third chapter is divided into two parts. The first part is headed *Design and Amenities* and attempts to define minimum standards in respect of number of rooms, structure and equipment, and amenities. The work is thorough; under structure and equipment, an attempt is made to define standards in such matters as light and air, approach, washing of clothes, storage and repair; under amenities, standards are proposed for accessibility to employment, safety and health of children, proximity to shops and entertainments. For example, it is proposed that "the distance from the home to the nearest shopping centre must not exceed half an hour's walk or 2d. return fare in urban districts." A paragraph dealing with the relation between amenities and cost to the tenant deserves special notice.

*Relation between Amenities and Cost to the Tenant.*—In consideration of standards of equipment, too little attention has been given in the past to the question of how far the owner or property manager should consider the provision

of additional apparatus or alternative design with a view to decreasing the living costs of the tenants. There appears to be a tendency, particularly in very recent blocks of flats, to provide improved equipment and more modern design which is definitely going to increase the cost of living in those flats. In one case certain living rooms have a quite exceptional glass area which must seriously increase the cost of heating apart altogether from the cost of curtaining, which must be a considerable problem for the tenants, who were drawn from the lowest wage-earning groups. In another case washing coppers, which also supplied water for baths, were fired either with gas or electricity. Even if quite exceptionally low rates were quoted, such heating cannot compare in cost with the variety of fuel and combustible rubbish obtained as a perquisite of many jobs, or even in less strictly legal ways, which normally goes into the "copper hole."

The second part is concerned with a searching analysis of the total number of dwellings required and with the proportionate number of each type. With regard to the former, the final conclusion is that nothing less than the erection of a million houses during the next seven years would meet the situation and then only if they were all built to let at rents averaging not more than 10s. or 11s. per week. With regard to the latter, a somewhat surprising conclusion is reached, namely, that the needs of the next twenty years would require the erection of a very substantial proportion of the smallest type of dwelling—the two-bedroom type required to house a family of not more than three persons.

### COSTS

A lengthy and very thorough survey of costs and finance attempts to ascertain the possibilities of building working-class houses to let at an economic rent which an unskilled worker can afford. This is followed by an analysis of all-in capital costs. Again, many of the statistics produced are of general interest to architects and the building industry in general.

The effect of interest charges on rent is illustrated by the fact that a variation of one-half per cent. in the rate of interest makes a difference in the rent of 6d. per week on a house costing £300, of 8d. on £350, and 9½d. on £400. A 5 per cent. return on a £400 house would burden the weekly rent to the extent of 7s. 9d., while the weekly charge necessary to bring in a 3 per cent. return on a £300 house is only 3s. 6d. This illustrates the importance of economical building coupled with cheap finance.

Several interesting tables are given analysing costs, as follows: (a) Relative proportions of building costs, land charges and streets and sewers. (b) Relative proportions of materials and wages costs in all trades. In one typical case materials accounted for 76 per cent., of which two-thirds were for bricks and timber. (c) Variations in costs over a number of years.

It is worth noting that between 1923 and 1926 there was a 10 per cent. rise in wages which should not have accounted for an increase in cost per house of more than £12. In fact, the increase was £92, indicating a prob-

able rise in cost of materials of £80. The report says: "We find it difficult to believe that labour costs in the material industries rose to such an extent in 1923-26 as to necessitate a 33 per cent. advance in the price of materials."

This fact is adduced as evidence of the tendency for materials' prices to rise during a building boom as the result of easy markets. This is a very important factor in all proposals for accelerated house building. The potential bargaining power resultant on centralised purchasing by a large building organisation (E.B.C.) would be a powerful influence against this possible rise in prices.

After consideration of land values, the report summarises present possibilities as being able to provide a house costing £260, plus £60 for land; total £320. Interest charges on such a house would be £12 16s., sinking fund charges £5 4s., running costs £5 4s., and rates £7 4s. The inclusive rent would be £30 8s. per year, or 11s. 8d. per week. This is for a three-bedroom non-parlour cottage of 760 square feet in a large scheme.

It is claimed that a building company operating on a large scale should achieve costs below £260. If the floor space were reduced to 700 square feet, a further capital saving of £20 would be obtained. Also it is suggested that the maximum density of 12 houses to the acre might well be relaxed where parks and playgrounds are available.

### CHOICE OF SITES

The following extracts illustrate some of the factors often overlooked by those responsible for housing development:

The choice of sites for large-scale housing estates must be governed by many other considerations than the cost of land alone. Economic considerations place a limit to the amount that can be spent on land. Thus, in the case of cottage estates, if accommodation is to be provided at a density which does not repeat slum conditions, and at rents which the lowest-paid worker can afford, £400 per acre represents the top price which can be afforded for land. With this maximum limit, sites must then be sought which possess the greatest possible advantages in other directions. At all costs, the temptation must be avoided of utilising land, the only recommendation of which is its cheapness; in the long run it would probably prove a more expensive proposition to run the estate than on land of higher value with superior amenities.

*Transport Costs as a Determinant in the Choice of Sites.*—Probably the most important factor affecting the respective suitability of various sites for housing purposes is the question of transport facilities. These are, in fact, so important that one proposed slum clearance scheme which has been brought to our notice makes cheap and rapid transport the starting point for its scheme, and goes so far as to invent an entirely novel system of transport in order to make large-scale suburban housing practicable. Working-class accommodation of the requisite rent standard could quite easily be provided by utilising agricultural land at some distance from urban centres.

But while rent is one item of a working-class family budget, which it is desirable to minimise, fares constitute another. Cheap accommodation which is only available through a large weekly outlay on fares is, in fact, not cheap accommodation at all.

Adequate transport facilities are also the vital condition to the success of any attempt to secure the planned growth of towns through the creation of satellite communities in place of the present tendency towards a sprawling development along existing road frontages. That such decentralisation is highly desirable in the interest of preserving the amenities of the countryside in the neighbourhood of large towns from an unsightly, uneconomic, and unsafe type of development, and from the deterioration of arterial roads into built-up areas, is open to no doubt. Whether transport services are provided by road or rail, their efficiency in "ribbon-development" areas is much impaired by the necessity for frequent stopping, and the time taken to complete a journey to or from the industrial or commercial centre is considerably prolonged. On the time factor, such districts may well be far less accessible than areas of more compact development at a greater distance which can be economically provided for by a non-stop service.

### LABOUR

There is little doubt that the building industry and also the architectural profession must shortly consider very seriously the problems of the operative and the methods of recruiting labour to the industry. The industry employs over a million persons directly and takes a substantial part of the output of other industries employing 300,000. The greatest problem is concerned with the wide fluctuations in employment, not only seasonally, but from year to year. The methods of recruitment vary greatly with corresponding effect on efficiency of the operative. The characteristics of labour are changing. On this point the report says:

Thus, for example, elaborate carving and modelling in stone, wood, terra-cotta or plaster is now very little used, and the introduction of machinery has reduced the amount of employment for joinery bench hands and banker masons. The use of ready-mixed paints has made it possible to employ, throughout any but the most important jobs, painters with a very inadequate knowledge of their craft. Against this, however, must be recorded the evolution of what amount to completely new trades not known 50 or 100 years ago. It may be said, with some certainty, that there are now twice as many separate trades represented on an important urban contract as would have been employed on the erection of a building on the same site at the time of granting the last building lease 99 years before. This increase may even have occurred in some districts since the date of apprenticeship of men still working in the industry. Many of these new trades demand a knowledge of science and "book-learning" much greater than the old trades, although the manual dexterity may be less. Electricians are an example of this. There is no doubt that the number of employees in these new trades more than compensates for those displaced by the introduction of machinery in the older trades, and the decreased use of certain types of work. While, on the

face of it, this is a satisfactory state of affairs from the point of view of the industry as a whole, it should be noted that it is little comfort so far as the individual is concerned. Those displaced are mostly the older skilled men, and for a fully qualified craftsman to change his craft is practically unknown in the building industry.

Clearly in this matter the architectural profession is not without responsibility.

### MATERIALS

The principal materials used in housing work, namely, bricks, timber and cement, are subjected to special enquiries in the report. Bricks and bricklayers' wages together account for approximately 31 per cent. of the total building cost and, for reasons given in the report, it appears unlikely that other materials will supersede bricks in any considerable quantity in the near future. The analysis of the brick industry appears to have been largely taken (without acknowledgment) from Building Research Special Report No. 20, which has been fully reviewed in the R.I.B.A. JOURNAL.

The discussion on timber seeks to prove that the limitation of imports from Russia has not proportionately benefited the Canadian timber trade owing to the fact that Canadian and Russian softwoods are commonly used for different purposes. It has, on the other hand, resulted in the importation of Finnish timbers, which for structural work are not generally so good as the Russian. An increase on the allowed imports of Russian timber is, therefore, recommended.

On the question of cement it is pointed out that the advance in quality in recent years has been brought about largely with a view to its use in structural engineering work. It is suggested that for house building work cement might be less finely ground and, in fact, a product of lower quality. Alternatively, a mix of hydrated lime and cement primarily for brickwork might be marketed.

### MANAGEMENT AND UPKEEP

The importance of management on Octavia Hill lines is emphasised.

We are, however, of the opinion that rehousing of the poorer classes can only be successfully achieved by the constant attention of skilled management to many problems hitherto almost untouched on most housing estates. For example, careful allocation of tenancies, by which we mean the placing of a less good tenant between two good ones; control of vermin by modern methods, and the assessment of differential rents, which is a system almost certainly bound to increase. This latter system will undoubtedly tend to reduce the loss of rent arising from unemployment on the part of the tenant. It is to be hoped that these methods will be extended to other than council tenants in due course.

Under maintenance the report makes two important suggestions. The first is for the establishment of a

system of licensed life for buildings. The second is for a thorough investigation into the maintenance costs of all types of building.

Any consideration of upkeep and repair is, in reality, a problem of balancing the real value of higher capital expenditure and consequent lower maintenance costs with lower capital expenditure and higher maintenance costs. It is actually possible to design buildings so that maintenance charges, due to natural ageing of the structure, are all but non-existent. Alternatively, maintenance charges may be a very high proportion of the annual outgoings when, through bad design or false economy, the building costs have been too greatly cut.

Existing building legislation appears to be based on the assumption that it is desirable to design all buildings with a view to perpetual life, while the majority of private builders of houses appear to aim at a comparatively short life, the length of which is governed very largely by the terms of the ground lease where they are building leasehold property. Neither assumption is wholly desirable, and there appears to be an unanswerable case for the provision of a limited or licensed life for buildings. Until some such system is agreed, any discussion of the balance between first cost and maintenance is illimitable.

The effects of such regulations would be of considerable use in the prevention of the growth of slums. At the moment there is no method, other than those outlined above, of forcing owners to keep property up to any agreed standard either of repair or convenience—provided, of course, that it does not become either dangerous, grossly overcrowded, or a public nuisance and although these regulations do enable a vigilant local authority to bring considerable pressure to bear on bad landlords, its use is limited by the lack of national standards, and is almost entirely dependent on the opinion of the local Medical Officer of Health.

There appears to be considerable need for a full enquiry into the maintenance costs of buildings. At the moment there are no published figures showing the proportion of such expenditure arising from the various materials used in connection with building, neither are there any well recognised standards by which it is possible to judge what may be considered reasonable expenditure in this respect. While the variations between one building and another must make such figures only of limited use, there are certain points which could ultimately be settled with some degree of certainty: for instance, the true economic merits of wood as opposed to steel windows.

It is not possible in a report of this nature to go into the detailed points which give rise to maintenance costs, but here, as elsewhere, there appears to be great need for the pooling of experience gained by both public and private property managers. There is no doubt that at the moment many building owners are using, either experimentally or in blind faith, materials and systems of construction which have been fully and carefully tried by others and found unduly expensive to maintain. A joint publication prepared by three or four of the leading local authorities, having wide experience of housing, and perhaps made the basis of a Ministry circular, might save innumerable mistakes by other authorities faced with similar problems.



## STATISTICAL RESEARCH

One of the recommendations of this report is of the greatest importance to the architectural profession and building industry. It is that a central information and statistical organisation be set up for the whole industry. As all architects, builders and manufacturers are at present aware, the labour of collecting full information on planning, materials and equipment is enormous owing to the immense variety of sources. The project here outlined has, in fact, been privately discussed by certain leading architects and other persons in recent months.

The report says :

The type of organisation which seems desirable would follow very closely on the lines of the statistical and economic departments of the Society of Motor Manufacturers and Traders or the Incorporated Association of Retail Distributors. The general technique evolved by the latter in collecting and analysing data supplied by individual firms, in conjunction with the Statistical Department of the Bank of England and the London School of Economics, might well be followed. It is essential that such an organisation should be wholly divorced from any propaganda or publicity work, and that it should be staffed by men having knowledge, not only of the building trade, but of the services required by other industries and of the technique of collecting, analysing and presenting information.

The need for the supply of industrial information is being more widely realised and a good deal is now known as to the methods of procedure which are likely to prove successful. It is difficult to give any idea of the costs of such a service until the exact ground to be covered has been settled, but it is understood that the very efficient organisations mentioned above have cost something of the order of £5,000 per annum for the first two or three years, and about half this to maintain thereafter. In the case of the building industry, rather more work would be required owing to the wider field covered, but much of this could be, and in some cases is being, done by existing organisations, and all that is required is a central collecting house to act as a co-relating authority, and to prevent the overlapping which must otherwise occur.

The following notes suggest some of the points that require consideration by such an information centre. Many of them have, of course, been indicated in other sections of this report:—

(1) Ultimately some codification of building law is essential, and a collection of by-laws, obscure Acts, orders, and regulations affecting building is a necessary preliminary.

(2) A regular survey, available to the trade, of the variations in cost of building in different districts and an analysis to show the causes seems desirable.

(3) Many public authorities call for tenders for materials and fittings to be in accordance with samples deposited in their own offices. Enormous simplification might ensue if the samples could be forwarded for inspection to some central showroom. This would tend to decrease the number of patterns and types called for and do much for standardisation.

(4) A central clearing house to provide information on which the usual market research reports could be based is urgently required.

(5) A central clearing house giving accurate summaries of work proposed is vitally needed.

(6) The industry has as yet hardly considered the possibilities of economies dependent upon improved management technique, such as the Taylor or Bedaux systems, and the whole field of industrial psychology is as yet unexplored. The drawing up of reports on these subjects showing their possible applications might be considered.

(7) A great deal of scientific research carried out both privately and by Government Stations is not applied as quickly as it should be, largely because the reports and papers published by scattered bodies never receive the publicity that they should.

(8) In France the price at which every sale of land and buildings takes place appears to be regularly reported, and one function of the proposed Building Centre in Paris will be to collect this information. The difficulties confronting such an organisation in England are, of course, colossal, but there is no doubt that, if it could be done, it would do much to stabilise land values and would be of incalculable value in land purchase for working-class housing.

(9) The preparation of an exhaustive classified list of trade names would be an important function of the central organisation.

(10) It could also provide a central bureau of information on the progress of building and building technique abroad, with information on housing needs, accommodation, standard of living, etc., and so would increase the rate of introduction of new ideas from abroad.

(11) Following on this point, it would tend to level up the differences in the attitude of local authorities to the introduction of new methods. The wide publication of lists of authorities who would permit, say, one pipe drainage, would make it difficult for others to refuse to do so unless some genuine local difficulty could be shown.

(12) It could produce a standard index for trade catalogues and also a standard size and form.

(13) It would collect information on training facilities available in the various branches of the industry, both at recognised technical schools and in private firms.

(14) It might produce some co-operation between the various libraries. The present overlapping in the collection of foreign and obscure publications is serious. It should provide a really complete technical abstracting service, starting where the Building Science Abstracts of the B.R.S. leave off.

(15) At the moment the law of libel makes it dangerous to give information as to the value of proprietary and some non-proprietary materials. It is *vital* to the trade to know the results obtained from a particular material or fitting. The need is not fully met even by Building Research Station testing under more or less laboratory conditions. Such tests are comparatively rare and their cost precludes their regular adoption. It is, however, met by a scheme such as that devised by the Hospitals Information Bureau, and if this can be shown to be legally safe it would probably be a most important function of such a body.

(16) There is a very real need for a more satisfactory unit of measurement in connection with housing. The objections to the present system of basing prices and discussions on the cubic foot of space or square foot of floor area are widely realised.

(17) Several of the building materials industries have a regular export market and in certain sections the turnover

is sufficiently high to make it possible for companies concerned to set up full sales organisations. This is, however, neither always possible nor always done even where it is possible, and one of the functions of the proposed body would be to make regular reports on the prospects of particular markets for building materials, and to do all in its power to encourage such sales with a view largely to increasing factory turnover and so reducing costs at home.

It can be said with certainty that at the moment the value of scientific research has not been realised by the building industry to anything like the extent that it has in most other industries. It is pointed out elsewhere in this report that the industry has always been one based on tradition, and only recently has there been any sign of the change now completed in most others from a basis of tradition to one of applied science. A purely traditional craft has much to be said for it—failures are always comparatively rare and standards of workmanship and quality of products are usually high. Provided that the industry is self-contained, a good case can be made out for maintaining the traditional craft basis, but much trouble will arise as soon as contact with other industries occurs. The building industry, which touches in one way or another on almost all other important industries, has maintained its traditional basis longer than any of them, but the difficulties of so doing are becoming almost daily more apparent, and a complete change will inevitably take place in the present generation.

#### COST REDUCTION

After a discussion on the affect of rating on housing, with a proposal that working-class housing be de-rated, the report ends by indicating certain general directions in which cost reduction could be sought. Many of these have been discussed at length before and there is little point in doing more than mentioning them. They include (a) Detail study of minor building construction matters with a view to simplification and cheapening. (b) Advance of standardisation both in the sense of standardising the qualities of materials and in that of standardising design to eliminate waste and the production of unnecessary types and to permit easy interchangeability. (c) The adoption of the Time and Progress Schedule. (d) The compulsory declaration of the constituents of branded goods or, alternatively, a declaration by the maker of its qualities. The dangers of liability to increased costs through the specification of branded goods by the architect is pointed out. (e) Increased efficiency in the use of labour. (f) The rapid spreading of information on methods of reducing costs devised by individuals. Finally, a discussion of possible ways in which Cost Reduction might be explored is given as follows:—

In addition to the specific points considered in this section, numerous suggestions for possible methods of reducing costs have been mentioned in other parts of this report; the more important are therefore summarised below. We are confident that substantial savings can be made in the aggregate, although each in itself will necessarily be small.

The importance of bulk buying on long term contract has been dealt with in several sections, more particularly in connection with the brick industry. This will remain the principal bargaining weapon of the building industry

when dealing with producers of building materials, and has hitherto never been exploited to anything like the full extent possible.

Labour costs have been dealt with under that heading. It should be noted that we do not advocate any form of reduction in wages; in fact evidence from the more prosperous industries can be adduced so show that the paying of high rates in itself can lead to economies. We feel, however, that efficiency in the use of labour has scarcely been attacked so far in building.

Special systems of construction have not been dealt with in detail, though mention has been made, for instance, of the Mopin system. It is impossible to obtain sufficient evidence to show the economies likely to arise by its adoption in England, but in so far as it increases the proportion of work under factory conditions at the expense of site work, it is of considerable potential value, and is an important illustration of this general method of reducing costs.

Some comment has been made under the heading of legislation as to the need for more rapid revision of the existing regulations concerning the details of building, and as to the need for an authorising body to consider claims for new systems of construction, and to enable experimental buildings to be erected.

The need for an enormous intensification of research, and for a statistical survey, has been outlined in the section dealing with this subject, as also has the need for an increase in the number of entrants to executive positions having a good scientific education.

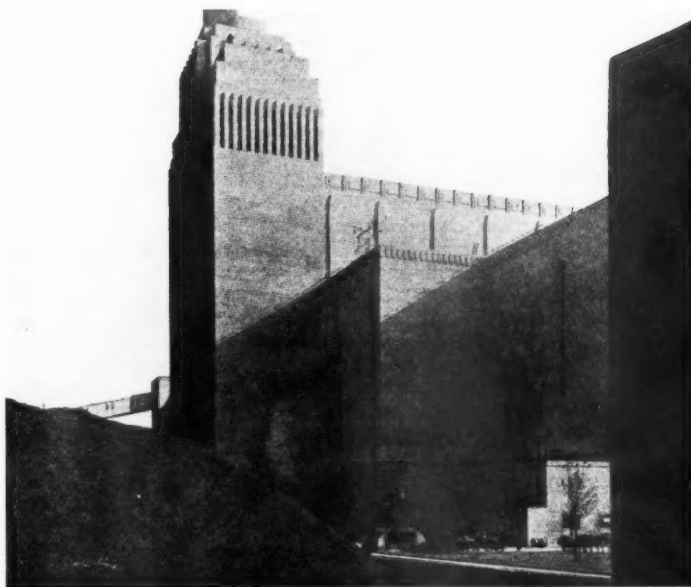
The question of possible economies which might be obtained in the financing of building schemes has been dealt with under the heading of Costs and Finance. The rate of interest at which money can be borrowed, the period of amortisation, and the type of capital structure adopted, must materially affect the rents at which working-class housing can be let; and the incidence of rates and the possibility of exempting working-class housing has also been dealt with.

Throughout the report, the importance of competent management has been stressed, not only in the designing and during the construction of housing, but also in its maintenance. Nowhere is the importance of skilled and specialist personnel better illustrated than in the purchase of land.

The problem of the cost of demolition has also been mentioned in connection with proposals for a licensed life for buildings.

In particular it must be emphasised that the problem of reducing the cost of working-class housing is not an isolated one, and cannot be dealt with by itself, but is bound up integrally with the problem of a rationally organised building industry.

The full value of each and every one of these suggestions can only be obtained if an organisation is set up along the lines proposed with a view to collating and publishing information on cost reduction. It is useless for an isolated architect or builder to devise a better and more economical way of carrying out any operation if there is no means of spreading the information accurately and rapidly. The existing research organisations scarcely touch the problem of costs at all, and we regard it as absolutely essential that such a body should gather together all the information available and arrange for its publication.

*Architectural Review*

*" . . . Are not our blast furnaces and gasworks the cathedrals and fortresses of civilisation ? . . . "*

## Ideals in Architecture\*

BY BERESFORD PITE

Among the consequences of the Great War must be reckoned the wakening hope or idea of a steady evolutionary progress in civilisation, and with this alteration of outlook the service and position of art is necessarily involved. However, in this readjustment architecture does not seem to have suffered loss of status, but rather gained in public appreciation. It is not so difficult now as formerly to assert, with a seriousness that does not provoke ridicule, that this art reflects an important phase of intellectual life and is possessed of ideals. Curiosity, further, has been excited by the originality

of modern building, in its revolt against the conventions of the past and in the manifest antithesis it offers to commonplace architectural standards.

If, as it appears, modern architecture has elected to forgo connection with the forms of its evolutionary history, as furnishing means of expression, and to be neither progressive, nor, if you will, retrogressive—in short, to build without architecture as hitherto understood, fulfilling Professor Lethaby's half-humorous advice "to rub out the architecture" from our designs—the non-existence of any positive ideal or basis of idea has eventuated, and a situation has arisen which craves the attention of the harassed but earnest student.

In this new exhilarating atmosphere of deliverance from the bonds of traditional architecture (and the resulting disappearance of the corpus of architectural

\* An address to students of the Royal Technical College, Glasgow, November 1933. Mr. Beresford Pite offered this paper to the JOURNAL shortly before he died. It is published as an apposite companion to the obituaries which appeared in the last number of the JOURNAL and are published in this number.—Ed.

history from education examinations), it will not be amiss to consider what, after all, distinguishes the work of our architect from that of an efficient constructor or competent man of affairs. Deprived of his stock-in-trade in historic examples, where is he to look for the means of justifying his professions? If it cannot be sufficient now to rely upon historical learning and culture, what is to take its place? The new age is certainly practical in asking if the architect is more than a professional utility planner and constructor.

Architecture is the vision that idealises building. It justifies itself as an elevating influence defining a frontier between civilisation guided by sentiment from the recurrent tendency to barbarism which reasserts itself in industrial revolutions, or similar heedless self-aggrandising movements.

Though architecture cannot be considered as an end to be attained in itself, it has a universal aspect of beneficial influence in elevating the utilitarian service of building, by imparting idea or vision of something more, into what otherwise is uninspiring and symptomatic of death. Solomon said, "where there is no vision the people perisheth." Architecture, therefore, adds a quality to building. This something more is idea; distinguishable from the framework of utilitarian facts; adding the value of sentiment to what is otherwise merely a practical solution of a problem; elevating its prose with poetry by ordering movement into rhythm and music. It is always literally an "extra."

As vision predicates a seer, so the architect is the medium of idealism in building; a quality that belongs to the personality of an artist and involves that without an architect there can be no architecture. In this conclusion we may temporarily take refuge, conscious, however, that it is not historically irrefragable, for the golden Middle Age of universally distributed artistic instinct bears witness against such professional conceit, and is past—not to return yet awhile.

Personality and idealism cannot easily be dissociated if the ideals revealed in his work belong to the architect. Imaginative criticism will detect character, even in handwriting. Christopher Wren or François Mansart are examples of powerful character revealed in work, and modern instances will not be wanting. Idealism will wither away in the building arts if there is not added to the essential qualities of courageous construction and purposeful arrangement that higher something extra of which the architect's personality is the source. He contributes his ideal and with it his character, and cannot be eliminated. In any modern rearrangement of the processes of design in architecture he cannot design his own extinction and in the summary account write himself an omission; for if his art becomes inoperative, or is replaced only by science, inspiration will have departed and vision perished.

Having endeavoured to distinguish the quality of architecture as the ideal inspiring the building art, and the architect as the source of this extra quality as the idealist,

enquiry follows not only as to the nature of his ideal but necessarily as to its sources, its cultivation and enlargement. This further question seems to be more urgent to-day than it has been since the upheaval of the Renaissance. Enthusiasm for historic architecture in the guise of revivals has now exhausted its field; the student no longer measures, draws and sketches in order to obtain material for design. This Spring of romantic revivalism no longer furnishes him with ideals. He is impatient with the past, his logic is without sentiment, his new era has no illusions as to the shortsightedness of the pre-war deluded artist, and he wanders half-blinded in the devastated no-man's-land of modern architectural education, looking thirstily to his instructors and professors. His is that interesting personality so necessary, so difficult of definition, so characteristically elusive and yet so self-conscious. Aristotle met him in Hippodamus, son of Euarchus the Milesian, who "contrived the art of laying out towns and separated the Piræus. This man was in other respects too eager after notice, and seemed to many to live in a very affected manner, with his flowing locks and expensive ornaments and a coarse warm vest which he wore, not only in winter but also in the hot weather." It is peculiarly interesting to be reminded of the persistence of this type of personality in an era of classical art where we least expect individuality. But the search for traces of personality in ancient architecture cannot be pursued apart from any specific exceptions based upon documentary records.

That idealism is an inspiring force, entering into and differentiating architecture from mere building in the great works of antiquity can be realised by comparing the Great Pyramid of Egypt, exhibiting the idea of the enduring hope of a survival throughout time, or the majesty of the walls of Babylon, into which no higher motive enters than that of defence. Universally the buildings of religion are idealistic in intent, manifestly in temple and tomb; and a Triumphal Arch or Column will lift structure into the plane of architecture. There is idealism in the vastness of the Pantheon; at least this marvellous building provoked emulation in St. Sophia, and ere long we fail to distinguish the stimulus of idealism upon courageous building from the motive of the high purpose of the edifice.

Throughout the progress of architecture, from the ancient world and during the Middle Ages, personal idealism expressing character is submerged in the collective result. We group the works of centuries of races and of schools, and discuss each as illustrating ideals; though lack of facts prevents the discrimination of personalities, the distinction between the architecture and the building of any time or people still lies in the manifestation of idea.

It seems to be clear that the current building art of a race in its forms and total effects produces architecture, and at a sufficient distance of time yields results which have that saving quality of beauty which we cannot dissociate from idealism in building. This supposition's



idealism in ancient building is the *ignis fatuus* that has generated the stream of stylistic revivalism, now steadily drying up.

With the advent of the Renaissance it becomes easier to discern the personal idealism of the architect. We must indeed go further and say that it is not now possible to regard architecture otherwise than as the work of an architect. The collectivism of the building crafts dried up and failed in face of the problems of the domes of Florence and St. Peter's; problems to be solved only by the personality of a Brunelleschi or Michelangelo.

Though the stimulating influence of dominating artistic ability provided a certain ideal of example and imitation throughout western Europe during the era inaugurated at Florence in the fifteenth century, we shall be wrong in confining idealism to the emulation of masters in Art. With the Renaissance there dawned (if indeed the name does not signify this as the only content of the movement) the vision of the recovery of the art of a long forgotten and buried civilisation, hitherto judged to be barbaric because pre-Christian. The energy and excitement with which it was adopted and worshipped as the ideal of the arts, especially of architecture, by the enthusiasm of such philosophic students as Alberti is of greater significance than any following of the constructive genius of Brunelleschi or of the imaginative power of Michelangelo.

The pedantry of Vitruvius now became the gospel of architecture, and it indeed persists to-day where systematic teaching is cultivated. The knowledge of Vitruvian principles became the qualification of the architect. His idealism was formalised in this Latin tongue and possession of this knowledge endowed him with a quality that differentiated his work from untutored building. The ideal architect was and is the learned master. His qualification can henceforth be tested and a professional status attaches to him which the builder, mediæval or modern, has not. This ideal of scholarship expressed in building descended upon architecture as the product of the Renaissance, the main distinction, in fact, between the architect of the succeeding era, which is our own, and of the Middle and Gothic Ages. But necessarily scholarship, by natural instinct, explores restlessly, continually adds material, newly excavated or reworked, to the wealth on the disposal of a Renaissance mind.

At the time when Piranesi attained to an imaginative idealism that could not be carried to great heights, the genius of Winckelmann discerned a Grecian intellectualism underneath and within the shell of its architecture and sculpture. This discovery was of high value in elevating archæological research; reading ideals out of the monuments as out of works of literature; quickening with new enthusiasm the scholarship which had become the recognised distinction of the architect. Antiquarianism thus marked the practitioners of the Greek Revival and inevitably assumed a share in the make-up of an ideal architect. The once dead forms

are made the vehicles of idea and symbols of culture. In effect, the entire message of Architecture to its contemporary age was delivered in the tongues of Greece and Rome. Ideals were consequently limited by precedents which descended with a pedantry that was often absurd in the endeavour to be up to date.

It is interesting to observe how soon the romantic spirit, originally a reaction from the academic tyranny of classicism, felt need of the garment of scholarship. The first manifestations or exhibitions of the Gothic Revival rejoiced in the simple rediscovery of a lost and neglected art. Reproductions of its ancient forms were imposed upon contemporary buildings. In England, at least, ecclesiastical idealism found in Gothic an indispensable ally; and painting aroused by Ruskin's genius, flared up in the pre-Raphaelite brotherhood. But ere long the recreation of mediævalism in domestic and ecclesiastical work led to insight into the crafts and their development by its enthusiastic scholarship of research. This has not yet exhausted its interest in the sources and manifestations of the universal coherence of the arts of the Middle Ages. The work of William Morris and his school exhibited an idealism which included, as is deemed of necessity, a social reconstruction that would effect a vital contract, as of cause and effect, between the life of the people and its arts. This was a truly significant result of an enlightened antiquarianism in combination with enthusiasm for architecture and the arts; an enthusiasm which hoped intensely for the day when art should be vital to the national life, linking together the fundamental elements of social condition with art production.

In architecture the study of the development of Gothic as a constructive art, rather than of the æsthetic value of its forms, should lead to the conviction that modern materials and constructive science will evolve artistic forms as vitally interesting, and therefore beautiful as of old. The principles of stanchion and girder building in steel might produce results as genuinely pleasing as in half-timber.

We pause and ask if it is so? What is the connection between this logic and artistic sentiment? But intelligent mediæval research must hold its ground; every line of investigation shows how the sentiment of beauty waited upon a vigorous constructive science.

So we resort to the cognate idea of technique and association for a solution of the hiatus between what is, after all, building and architecture.

Is not the technique of masonry the secret of Gothic architecture? Is it not also true in brickwork, in roof construction and timber building? Does it not hold good in all the arts and crafts that technique, being essential, is manifestly and sentimentally requisite to a work of art, and that its appeal combined with logical construction creates architecture? Does this conclusion assist us to look with sympathy upon steel-framed construction and the technique of its filled-in skeleton? Possibly it should, and thus provide, as Viollet le Duc endeavoured

to show, some basis for a modern ideal upon an intelligent archæology of Gothic. But alas! we are not, in our enthusiastic Mediævalism, free from the affectations that incessantly beset scholarship. Does appreciation of the value of manifested technique justify the uneconomical use of purpose-made small bricks instead of standard sizes, of leaded glazing for plate glass, of crazy-paving for geometrical decency underfoot? This pseudo-simplicity in conjunction with modern construction and materials can offer no evidence of any ideal. It is an idiosyncrasy which may make art parasitical instead of integral to building.

But we will not dwell on the relation of scholarship to idealism with this archaistic efflorescence upon it. The idea that as in Gothic art the sentiment of beauty supervened upon honest construction in building and upon the crafts in a healthy atmosphere of social conditions was sincerely felt; it has both simplicity of doctrine and hopefulness; it is energetic and should be infectious. Its justification in achieved work is, however, but partial in building; though in industrial design it is more apparent. It brings us, however, to the position that the exploration of antiquity which was the ideal at the Renaissance, has in its last phases of analytical archæology produced the doctrine of a beauty inherent in construction. This is the position of hopefulness, based upon history and cherishing the lessons of its complex traditions, which seems to have been dissolved by the reactions of the modernism of the post-war era, and it brings us to the threshold of the final question of idea in modern building.

To-day this resultant of Gothic scholarship underlies much effort in the architecture of building in concrete. It may well be termed Gothic in its barbarism and we wait with patience and hope the advent of a nascent architectural art.

We are moved, however, to enquire whether after all there has not been among us in the contraptions of the industrial revolution—which are said to scar the beauty of the land—such direct, practical unaffected building to purpose which should claim also to be barbaric and Gothic? If so, is not beauty there, too? lost to eyes blinded by a fictitious judgment of what is essential architecture. Are not our blast furnaces and gasworks the cathedrals and fortresses of civilisation? does not our doctrine of artistic evolution include every type of unaffected purposeful building? is there not the inherent beauty of a perfect machine both in the mediæval vault and in the modern retort?

The answer cannot be in the negative, but it is manifestly unsatisfactory to leave it without further discussion. From elementary mason-craft there steadily evolved in its growing intelligence in the use of new tools and combinations the beauty of thirteenth-century mouldings; from the purely geometrical development of the necessity of roofing naves and aisles with cross vaults, the wonderful beauty of concentrating ribs; from the subdivision of window spaces with stone supports, the lace-

work of tracery, and in woodwork construction the hammer-beam roofs culminating at Westminster and the framed projecting elevations of the streets; each stepping forward constructionally and in so doing producing works of undoubted architecture. If each evolving step in constructive art culminated in beauty, we ask earnestly what is there in this development of the building art of the Middle Ages that is not possible to us with materials, new and strange though they be? what is lacking? is it vision? are we not in searching for an ideal of architecture overlooking and missing the opportunity of our own generation? it must be so if the doctrine of the evolution of Gothic art is sufficient not only for the Middle Ages but for the Modern.

Returning to our proposition of the necessity of something that we called "extra" to the plain facts of building—can we assume that the mediævalist had this quality subconsciously and instinctively? that he could not help qualifying all his handiwork with taste? and that we, lacking this subtle and sweet inspiration, fail where he succeeded, and therefore create ugliness; build without charm; and spend our energies in hopeless self-criticism. Any doubt as to the quality we are endeavouring to isolate and define could be promptly settled by comparing the stone-carving respectively ancient and modern, of the mason's trade. But the "extra" of the mediæval ideal has at all events scarcely yet been recaptured by scholarship for modern concrete building.

It is not a little difficult to-day, so swift has been the revolution of taste, to realise the change in the architect's outlook. That being modern, we are the legitimate heirs of the Renaissance is a fact not easily evaded; its heritage of learning cannot be discarded at will. It would be absurd to disclaim admiration for its works, as absurd as it was for the men of the Renaissance to deny the achievement of a Gothic art which they did not understand; and it is contrary to the instinct of admiration to stop short of imitation and emulation.

If we may be impudent or imprudent, we may watch the rival Cathedrals at Liverpool and try our canons of doctrine upon their problems—in the dreamland of proposing to ourselves to design a third—in such a case where and what is our ideal? how far will our criticism take us constructively? with what materials will you build the vision without which you perish architecturally?

It may then be necessary to recreate the ideals of the recent past in order to escape from the inevitable concrete frame of a bare constructional reasonableness, which would result in a mongrel cross between the Crystal Palace and a ferro-concrete engine shed.

Something "extra" is demanded to utility, some sentimental appeal, some clothing for architectural abstractions, some personality reflecting its ideal of positive beauty as well as of negations; and this is not easy to imagine without an architectural language.

It is a tempting suggestion that we may escape from a style-ridden world of exhausted forms into the wide possibilities of abstract quality. For are not the great

qualities common to all, time and lands (ornament and detail being allotted to their several crafts) free of the domineering control of the pedant? cannot all the abstract imponderabilities of breadth, proportion, composition of mass, unity and contrast, freedom, originality and daring construction, which universally stimulate the imagination, be invoked and employed as a new ideal, and our age find expression in a newly-delivered architecture?

It sounds possible to faith; but does not the adventure of Stockholm also justify a Viking policy of raiding the miscellaneous Mediterranean for the enrichment of the atmosphere of its capital with Adriatic odours? Well, make the attempt: endeavour some ideal of pure forms, reveal some of the still unheard harmonies in the unexhausted infinity of geometric forms; sit down to the clean double-elephant sheet; accept inevitable conditions, triumph over constructive problems and await that afflatus from limbo, neither Greek, Latin, Gothic nor far Eastern, the idiosyncrasy requisite to idealism and architecture.

But what if we should draw a blank! find the oracle speechless or at most indecipherable. An ideal that will not crystallise in a vacuum—no pencillings surviving the india-rubber work. Just too much William Blake to set the concrete. Sky-line perhaps in the distance, but only cloud mass for walling.

The abstract qualities that we desiderate can, we believe, be realised by patient absorption of the achievements of the past. The ideal of refined dignity would be lowered without the Parthenon, of spacious wonder would be less without the Pantheon or Sta. Sophia, of mystery without St. Mark's or the Mediæval Cathedral interiors. Each quality that we covet for our ideal is born of the parentage of history and structure, and perchance may be recovered and reconstituted by an earnest searching of the monuments and discovery of their ideal and "extra."

This becomes, after all, a plea for a return to the earnest intelligent analysis of the past. To the discovery of the play of forces, rather than to the classification of form into styles which still obtrudes itself in thrice dead Vitruvianism.

But we plead for more, not less, understanding of the why and wherefore and persistence of methods, and also of personality, in all architectures. Let the earnest tyro endeavour to better the Doric Capital, and the constructor student the Gothic Vault or Renaissance dome, with patience and with the certain hope that there lie beauties yet unrevealed in building inspired by idealism. Also that idealism is the architect's personal quality, to be cultivated humbly but with conviction wrought out of appreciation of the forces which have in all time everywhere invested the building arts with architecture.



BURLINGTON ARCADE, PICCADILLY ENTRANCE

## La Maison du R.I.B.A. à Londres

AN IMPRESSION OF THE CONFERENCE

BY ALEXIS DUMONT, DELEGATE TO THE CONFERENCE REPRESENTING THE SOCIÉTÉ CENTRALE D'ARCHITECTURE DE BELGIQUE

L'honneur de représenter la S.C.A.B. aux fêtes du centenaire du Royal Institute of British Architects s'est doublé pour moi de la grande joie de revoir Londres. Bien que je connaisse cette ville magnifique depuis près de quarante ans, puisque en 1897 j'y fis un court stage chez feu l'architecte Pridmore, je saisis toute occasion d'y retourner, au point d'être taxé d'anglomanie par mes amis. Car si Paris nous offre mille attraits, Londres a pour elle son opulente grandeur, son luxe un peu austère, ennemi du faste ostentatoire de certaines villes plus modernes, et surtout son respect des traditions, qui confère à la vie anglaise tant de dignité et de pittoresque.

\* \* \*

Les fêtes dont s'accompagnèrent la célébration du centenaire et l'inauguration de la belle demeure qu'a construite le R.I.B.A. pour y installer ses services, sera pour ceux qui y ont assisté un souvenir inoubliable. La cérémonie d'ouverture par le Roi et la Reine, la réception par le Président du R.I.B.A., Sir G. Gilbert Scott, et par Lady Scott, des invités et des délégués du monde entier,—envoyés par les Sociétés d'architectes des pays étrangers, des Dominions et des Colonies britanniques,—la séance d'inauguration, où les délégués officiels remirent les adresses des corps qu'ils représentaient, le banquet, servi dans la salle immense et cinq fois centenaire du Guildhall, les toasts prononcés après le repas, notamment celui du Prince de Galles qui présidait l'assemblée, le bal et la représentation d'une comédie satirique écrite au XVII<sup>e</sup> siècle par l'architecte Sir John Vanbrugh, mise en scène pour la circonstance par l'architecte Abercrombie, et par dessus tout l'accueil cordial qui fut réservé aux visiteurs—tout concourait à donner à ces fêtes une allure grandiose et à ceux qui y assistaient une très haute idée du rôle joué dans la vie sociale de l'empire britannique par les architectes, et dans l'art anglais, par l'architecture.

Que dire de l'ordre impeccable dans lequel se déroula la succession des réjouissances, des conférences, des visites: que dire du mécanisme admirable de cette organisation où tout était prévu, réglé dans les moindres détails, avec un soin, un goût, une prévenance dont on ne saurait faire trop d'éloges: que dire, sinon que nos confrères anglais savent prévoir, ordonner et réaliser.

N'est-ce pas là tout le rôle de l'architecte!

\* \* \*

Les résultats obtenus par le R.I.B.A. dans l'organisation de la profession d'architecte, ne sont pas moins tangibles, ni moins dignes d'admiration. D'autres, plus

autorisés que moi et mieux au courant de l'œuvre accomplie, vous ont donné des précisions et des détails que je ne saurais fournir.

Certes le R.I.B.A. n'est pas au bout de sa tâche, et j'ai constaté que nos confrères anglais élèvent les mêmes critiques que l'on fait entendre sur le continent sur la concurrence faite aux architectes par les sociétés immobilières; j'ai entendu les mêmes controverses au sujet de l'art moderne, de l'intrusion d'une esthétique d'inspiration étrangère, du mépris des traditions. Mais un fait est acquis: aucun pays n'offre l'exemple d'un esprit de corps semblable à celui dont j'ai été le témoin, aucun ne peut s'enorgueillir d'avoir édifié pour réunir le corps de ses architectes, un palais semblable à celui édifié Portland Square par l'architecte Grey Wornum.

\* \* \*

Comme l'a dit Sir G. Gilbert Scott dans un des speeches qu'il a prononcés et où les considérations les plus philosophiques se relevaient toujours de cet humour inimitable dont nos amis d'Outre-Manche ont le secret, la tâche de l'architecte chargé de construire pour ses confrères "la Maison des Architectes" était certes périlleuse. Les plus redoutables des critiques sont les confrères. Mais s'il n'a pas vaincu sans peine, G. Wornum a triomphé avec gloire et si, dans le concours ouvert à tous les architectes britanniques, il a remporté la palme, ses concurrents les plus qualifiés se sont inclinés devant l'excellence de son projet. Il fallait encore que la perfection dans l'exécution y répondit, cette seconde victoire fut aussi remportée, l'œuvre est debout, irréprochable.

\* \* \*

Dès l'entrée, franchie la belle porte de bronze, une impression d'aisance, d'espace, de luxe sobre, vous saisit.

Un hall d'entrée assure tous les dégagements, au rez-de-chaussée il mène au bureau de renseignements, aux secrétariats, aux lifts, et par le grand escalier, vous conduit au bel étage, où se groupent magnifiquement les salles d'apparat, tandis qu'à l'étage inférieur se trouve la salle des séances, précédée d'un vaste foyer qui est susceptible de lui être annexé, car la cloison qui sépare ces deux locaux peut descendre comme un rideau. Sous l'entrée, un vaste vestiaire. Par l'ingénieuse combinaison des différents niveaux, le créateur du projet est arrivé à consacrer aux dégagements un minimum de place, et il eût été difficile, sinon impossible, d'aménager plus utilement l'espace dont il disposait.

Partout une lumière abondante, sans excès inutile, la plus heureuse répartition des volumes, des trouvailles de décoration.



Les divers services administratifs se répartissent aux étages, l'examen des plans vaut mieux que la description que j'en pourrais faire et la visite des lieux a permis d'apprécier le choix judicieux des emplacements réservés aux bureaux, aux salles de travail et de repos, et d'admirer l'heureux choix des matériaux, tous d'origine britannique, ainsi que la perfection de leur mise en œuvre.

Au sommet de l'édifice, la bibliothèque, confortable temple de l'érudition, merveille de disposition et d'esprit pratique et qui contient d'inappréciables trésors ; à côté, la salle du conseil, sanctuaire, cerveau du R.I.B.A., où, dans une atmosphère d'étude et de recueillement se jouent les destinées de la vaste institution.

Tous les éléments de la technique la plus récente ont trouvé une application dans le building: chauffage par l'électricité, conditionnement d'air pour les salles d'assemblées, éclairage indirect, ascenseurs, installations sanitaires, vestiaires, cuisines, etc.

La plus grande difficulté pour l'architecte aura certainement été de résoudre le problème du style. Ne lui demandait-on pas de réunir en un même édifice, un palais et une usine? C'est d'ailleurs le problème journalier. Grey Wornum a-t-il eu raison d'incorporer dans la salle

de fêtes du premier étage (Florence Hall) la longue salle des membres vers la rue, et les locaux de l'A.B.S. de l'autre côté? Devait-il accrocher aux riches colonnes à cannelures de la cage d'escalier les dégagements du second étage? Fallait-il sacrifier le décoratif au fonctionnel, ou faire le contraire?

Si la réponse à ces questions n'est pas absolument formelle, si l'auteur a dû recourir à un compromis, il l'a fait avec tant d'habileté, de goût, il a su, avec l'aide de Madame Wornum, trouver de si heureuses tonalités, qu'il a résolu le problème avec un maximum de succès.

Quant à l'enveloppe extérieure de l'édifice, construit en cette admirable pierre de Portland qui peut rivaliser avec les plus belles pierres de France, cette façade aux profils délicats et fermes exprime si bien, dans son exact équilibre, les dispositions intérieures, sa décoration sculpturale est si classique tout en étant moderne, elle s'encadre si heureusement dans l'ensemble de Portland Place qu'il n'est qu'un mot: harmonie, pour en exprimer tout le charme et toute la distinction.

Le quartier-général de R.I.B.A. est une œuvre splendide dont est fière, à juste titre, la noble corporation des architectes britanniques.

ALEXIS DUMONT  
Arch. S.C.A.B.

## CENTENARY CONGRATULATIONS

THE FOLLOWING MESSAGES WERE RECEIVED TOO LATE FOR INCLUSION  
IN THE LAST NUMBER OF THE JOURNAL

### FOREIGN ARCHITECTURAL SOCIETIES

On behalf of American Institute of Architects I send congratulations and best wishes to your Centenary Celebration Conference.

ERNEST JOHN RUSSELL,  
*President.*

### SOCIEDAD CENTRAL DE ARQUITECTOS, BUENOS AIRES

To the President of The Royal Institute of British Architects,  
Sir Giles Gilbert Scott, R.A., London.

SIR,—The Argentinian Architects, through the Sociedad Central de Arquitectos and their delegate Sir Reginald Blomfield, have pleasure in testifying to their British colleagues the joy they experience on the completion of the Centenary of the foundation of The Royal Institute of British Architects.

Kindly, dear distinguished colleague, transmit our most sincere and cordial greetings to the architects of your great nation.

With heartiest and most respectful compliments

We remain,

Yours faithfully,

J. ALBERTO CERVERA,

*Secretary.*

RAUL G. PASMAN,

*President.*

### ZENTRALVEREINIGUNG DER ARCHITEKTEN OESTERREICHS

To The Royal Institute of British Architects, London.

DEAR SIR,—To our extreme regret we have to inform you that Government Councillor Architect Häusler, whom we had asked to undertake the representation of the Zentralvereinigung der Architekten Oesterreichs at your Congress has had to leave London suddenly. We are very sorry that in consequence of this our Association will not be present (represented) at your Assembly and wish every success for the inauguration of your Building and the progress of the Congress. Please accept our very best compliments.

On behalf of the Secretariat of the  
ZENTRALVEREINIGUNG DER ARCHITEKTEN  
OESTERREICHS.

### OESTERREICHISCHEN INGENIEUR- UND ARCHITEKTENVEREIN

Glorious future century may follow glorious past.

OESTERREICHISCHER INGENIEUR ARCHITEKTUR  
VEREIN PRAESIDENT REICH.

### SPOLECNOST ARCHITEKTU

Spolecnost Architektu sends best wishes.

HUEBSCHMANN,  
*President.*

## THE INSTITUTE OF JAPANESE ARCHITECTS

To the President and Members of the Royal Institute of British Architects.

On behalf of the Institute of Japanese Architects I desire to convey to you our heartfelt congratulations on the occasion of the Celebrations of the completion of your New Building and the Centenary of the Institute next month.

We take this opportunity of renewing to you the assurances of the highest esteem in which we have ever held your remarkable accomplishments in the Architectural World as well as your great contributions to its development during the past century as one of the most influential institutes in the world and at the same time offering to you our earnest wishes for the continued growth and prosperity of the Royal Institute, with the sincerest hope that the approaching function will prove in every way most successful.

Prof. RIKI LANO,  
*President.*

Tokyo, Japan.

25 October 1934.

## THE NIPPON ARCHITECTS' ASSOCIATION

1 Ginza-Nishi 3 Chome  
Kyobashi-Ku, Tokyo.

To the Secretary,

Royal Institute of British Architects,  
9 Conduit Street, London, W.1.

MY DEAR SIR,—I have the honour to acknowledge the receipt of your communications relating to the R.I.B.A. Centenary Celebration to take place in London in November. . . . but I am sorry to report to you that unfortunately none of the members can afford to take advantage of your extremely kind and considerate invitation. . . .

I am directed by the President of our Association to express our gratitude for the high honour extended to us by inviting us to send an official delegate and sincerely to congratulate your society on this memorable occasion.

We fully realise that the R.I.B.A. is a model society after which all the architectural societies in the world were fashioned, and we rejoice with you in the completion of your splendid building.

Believe me,  
Yours very truly,  
N. ISHIHARA,  
*Secretary.*

To the Royal Institute of British Architects.

Regrette empêchement assister banquet pour adresser verbalement chaleureuses félicitations.

BARON HORTA.

SUOMEN ARKKITEHTILIITTO FINLANDS  
ARKITEKTFORBUND

The Royal Institute of British Architects.

The architects of Finland send their respectful congratulations to the renowned Centenarian Association of Pioneers and servants of practical aesthetics and good traditions.

W. G. PALMQUIST,  
J. JÄGEROOS.

THE SOCIETY OF ARCHITECTS OF THE REPUBLIC  
OF POLAND

Warszawa.

The President and Board of the Society of Architects of the Republic of Poland, acting in the name of all Polish architects, send their best wishes to the Royal Institute of British Architects on the day of the Centenary and of the opening of the new building for the Institute's distinguished activity.

## THE ARCHITECTURAL CIRCLE OF WARSAW

On the occasion of the Centenary of the Royal Institute of British Architects, the Architectural Circle of Warsaw desires to tender its congratulations on the completion of this hundred years of meritorious work for the uplifting of the technical and professional level of architecture.

## ASSOCIATION OF POLISH ARCHITECTS

Heartly congratulations on Centenary.

REDACJA ARCHYTEKTURALI BUDOWNICTWO WARSZAW.

## UNION OF SOVIET ARCHITECTS, MOSCOW

The Secretary,

Royal Institute of British Architects, London.

MY DEAR SIR,—May we ask you to convey to the President—Sir Gilbert Scott—and to your Council, the heartfelt congratulations of the Union of Soviet Architects of the U.S.S.R. on the occasion of the Centenary Jubilee of the Royal Institute of British Architects.

Soviet architects rate very highly the work of the Royal Institute and follow the achievements of their British colleagues with the closest attention.

My Council has requested me to convey to you our most sincere wishes for the further successes of the Royal Institute and for the flourishing of the creativeness of British architects.

To our deep regret, the person whom we had delegated to travel to London fell ill and was unable to leave for London. It was found impossible to replace him by someone else as, according to our laws, all architectural projects intended for construction in 1935 must be ready by 1 December and, therefore, our architects are extremely busy with this urgent work.

We firmly hope, my dear Sir, that friendly relations between our Union—which embraces all architects in our country—and the Royal Institute of British Architects will strengthen and help to develop the architectural creativeness of both our countries.

I am, my dear Sir,  
Very sincerely yours,  
D. ARKIN,  
*Secretary.*

## ALLIED SOCIETIES OVERSEAS

THE TRANSVAAL PROVINCIAL INSTITUTE OF  
ARCHITECTS

President and Members Transvaal Provincial Institute send hearty greetings and congratulations on your Centenary celebration.

ATA.

## ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS

The Royal Australian Institute of Architects conveys greetings to Mother Institute on occasion of Centenary and sincere wishes for prosperity in new home.

ANDERSON,  
*President.*

# INSTITUTE OF THE ARCHITECTS OF NEW SOUTH WALES

Heartily congratulations on Centenary. Best wishes for future.

I.A.N.S.W.

## NEW ZEALAND INSTITUTE OF ARCHITECTS

2 New Square, Lincoln's Inn, W.C.2.

Sir Ian MacAlister, Secretary R.I.B.A.

DEAR SIR,—As the representatives in London of the New Zealand Institute of Architects we desire to convey to you on its behalf as an Allied Society, and on behalf of all its Members their congratulations on the completion of one hundred years of active service for the benefit of a wide community by The Royal Institute of British Architects.

Faithfully yours,

(Sgd.) HUBERT C. CORLETTE.  
HOWARD ROBERTSON.

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

The Royal Architectural Institute of Canada through its Council sends congratulations and cordial fraternal greetings to the President, Council and Members of The Royal Institute of British Architects on the occasion of the opening of its new building.

W. S. MAXWELL,

President.

## THE PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS

The President and Council of Province Quebec Association Architects send you their greetings and felicitations on the occasion of your Centenary meetings and opening of your new building.

### INDIAN INSTITUTE OF ARCHITECTS

The President, the Royal Institute of British Architects.

Heartiest greetings on occasion of the Centenary celebrations from Indian Institute of Architects.

SHROFF.

## OTHER SOCIETIES, HON. ASSOCIATES, AND HON. CORRES. MEMBERS

### L'UNION FRANCO - BRITANNIQUE DES ARCHITECTES

Monsieur le Président, du Royal Institute of British Architects.

MONSIEUR LE PRÉSIDENT,—L'Union Franco-Britannique des Architectes est infiniment heureux d'adresser à l'Institut Royal des Architectes Britanniques qui fête aujourd'hui son Centenaire, l'expression de sa bien vive et dévouée sympathie. La création de l'Union Franco-Britannique a heureusement resserré les liens de plus en plus étroits qui unissent la Société des Architectes Diplômés par le Gouvernement et la Société Centrale des Architectes au Royal Institute of British Architects. Nos Sociétés ont ainsi de plus fréquentes occasions de se rapprocher et, chaque année, d'entretenir d'une façon permanente les rapports les plus cordiaux.

Au lendemain des dures années que l'Angleterre et la France ont vécues côte à côte, étroitement alliées dans la souffrance, l'effort et la volonté de vaincre, nous

avons, de tout notre cœur, souhaité de voir se développer et grandir cette amitié qui nous unit depuis plus de vingt ans, amitié que les épreuves communes ont encore si fortement développée.

Et c'est ainsi que depuis 1920, chaque année nous nous réunissons alternativement une année en France, une année en Angleterre. En plus du travail en commun consacré à l'étude des questions professionnelles, nous avons la joie de nous retrouver chaque année entre familles d'architectes de nos deux pays et, nous connaissant ainsi toujours mieux, d'aimer chaque année davantage ces réunions amicales.

C'est avec émotion et reconnaissance que nous évoquons et conservons fidèlement le souvenir de nos éminents Confrères, et Présidents trop tôt disparus, dévoués promoteurs de cette Union: Simpson, Waterhouse, Godefroy. Cette Union, ils l'ont cimentée à l'origine, avec Sir Reginald Blomfield, avec Dawber, Gotch, Davis, avec Defrasse, Louvet, Legros, qui ont la joie de la voir prospérer grâce au dévouement de leurs successeurs à la Présidence, si bien secondés par notre infatigable Secrétaire Général, Cart de Lafontaine, ouvrier lui aussi de la première heure. L'incalculable et puissant appui de hautes personnalités de nos deux pays membres d'honneur de l'U.F.B.A. encourage leurs efforts.

Ainsi, nos réunions se sont multipliées et se multiplieront chaque jour davantage; des expositions, des compétitions communes seront de plus en plus fréquemment organisées. Elles seront à la fois d'heureuses manifestations de notre art et une preuve particulièrement douce et précieuse de la solidité de notre réciproque amitié.

HENRY M. FLETCHER,

Le Président de l'Union Franco-Britannique des Architectes.

MAURICE GRAS,

Le Vice-Président.

H. P. CART DE LAFONTAINE,

Le Secrétaire Général.

H. CHALTON BRADSHAW,

Le Secrétaire de la Commission Britannique.

A. SCHNEIDER,

Le Secrétaire de la Commission Française.

### ACCADEMIA DI S. LUCA

To the President of The British Institute of Architects, London.

HONORED PRESIDENT,—I have pleasure in expressing to you the feelings of the utmost gratitude of this Academy for the courteous invitation to participate in the celebration of the Centenary of your famous Institute.

Please also accept, Mr. President, my personal regrets, whilst I present to you the special request to convey the interest of the Academy of San Luca to the important ceremony.

I beg you to accept the sincere wishes for still further brilliance for the Institute, and take the opportunity of confirming my utmost respect.

GUSTAVO GIOVANNONI, President.

Hon. Member of R.I.B.A.

## CHAMBRE TECHNIQUE DE GRECE

Athens.

At l'Institut Royal des Architectes Britanniques,  
66 Portland Place, London, W.1.

MONSIEUR LE PRÉSIDENT,—Nous avons l'honneur, la section des architectes de la Chambre Technique, ainsi que moi-même, de vous remercier chaleureusement de votre gracieuse invitation aux fêtes du centenaire du R.I.B.A. Notre Institut, qui ne pourra malheureusement pas participer par la présence d'aucun de ses membres à cette mémorable célébration, suit de loin l'heureuse activité des architectes Britanniques et souhaite qu'elle continue à se manifester toujours au bénéfice de l'architecture.

Les Architectes Hellènes s'estimeraient fort heureux si dans l'avenir le contact établi entre nous, agit de façon bienfaisante. Nous avons tous pu admirer le nouvel édifice de Portland Place dans votre fascicule du 6 Novembre courant. Nous attirons votre attention sur le no 67, 68, 69 de notre organe entièrement dédié à la construction des Routes.

Avec nos vœux de prospérité les plus sincères et nos remerciements reiterés, veuillez agréer, Monsieur le Président, l'assurance de notre très haute considération.

LE PRESIDENT

N. KITSIKIS, *Senateur.*

Professeur à l'Ecole Nationale Polytechnique.

## ARCHITECTS' LOCAL COMMITTEE

Port Elizabeth.

Greetings and good wishes. May the old Institute continue to prosper.

ARCHITECTS' LOCAL COMMITTEE.

## DEPARTMENT OF ARCHITECTURE

## MASSACHUSETTS INSTITUTE OF TECHNOLOGY

All good wishes to The Royal Institute of British Architects in its new setting. May its future only better the accomplishments of its past.

WILLIAM EMERSON.

## SEICHIRO CHUJO ESQ., HON. ASSOCIATE

Hearty congratulation.

Tokio.

Chujo [*Hon. A.*]

## ROBERT BOKER, HON. CORRESPONDING MEMBER FOR RUSSIA

Congratulate Royal Institute British Architects on Centenary and wish success and prosperity for many centuries to come.

BOKER.

## DR. PHIL HARRY FETT, OSLO

Harry Fett presents his congratulations to Sir Giles Gilbert Scott and The Royal Institute of British Architects upon the attainment of its Centenary.

## PROFESSOR MARJAN LALEWICZ, WARSAW

Many happy returns occasion Centenary.

LALEWICZ, *Honorary Corresponding Member, Warsaw.*

## Correspondence

## BALCONIES FOR BABIES

Housing Centre,  
Bush House, W.C.2  
4 December 1934

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—All those interested in housing will have welcomed the R.I.B.A. memorandum on "Balconies for Babies." It is of real importance that the inclusion of balconies in "flat" planning should be sponsored by the architectural profession at a time when the government programme for rehousing requires a large amount of "flat" building. We should, however, like to point out how dangerous it is to give official recognition to a minimum standard without at the same time directing attention to an ideal standard to be arrived at in as many cases as possible.

In practice, the builder of low cost dwellings naturally selects the minimum standard, and his conscience is quieted, since he knows that it has been officially recognised.

The ideal standard in this case is not a balcony for the baby, but a balcony for all the occupants of a "flat" dwelling. To plan a permanent balcony only large enough to serve two years of a man's life-time is wasteful planning. This same balcony enlarged, and with not a

great deal of extra cost, but with obviously far greater architectural beauty, can be made to serve the whole family during its active life-time. The baby may still have its privileged outdoor life, and the older children and parents can be given their share of sun and air. The larger balcony gives not only scope for a more healthy type of "flat" life, but also for the small amount of gardening so dear to the average Englishman. The inclusion of a small window box (preferably not less than 12 in. wide) built in to the concrete plinth of the balcony compensates the town dweller in a small way for his divorce from country earth and air.

We should like to express an opinion that though the minimum "balcony large enough to take basket or cradle within easy reach of the mother," may save the future generation from rickets, the inclusion of a balcony large enough to provide scope for family life, may save the future populations of England from being labelled as C.3, and will also relieve them from the oppressive sordidness of our ever-growing towns. We regret very much that the R.I.B.A. memorandum, in establishing a minimum, has not indicated the necessity of arriving at an ideal standard.

Yours faithfully,

REGINALD ROWE,  
*Chairman of the Housing Centre.*

\*Built  
C. Bo  
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(Inc.)

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## Book Reviews

### SKYSCRAPERS\*

Ever since the building of the Tower of Babel, few things in history have been so much discussed and so much overrated as the American skyscraper, unless they be the legend of the perpetual warmth and sunshine of the South of France or the beauty of Scottish scenery.

When one spends weeks in Scotland in the vain endeavour to catch glimpses of the scenery through the mist and the rain; when one experiences the dull chill of the Mistral come over the Mountains of the Maure in August; when one has occupied an office on a lower floor in Nassau Street in down-town New York, or vainly tried to get in the subway to go up-town at the rush hour, one begins to wonder how much there is to all this eulogy. After a little more than a decade spent in New York and other large cities of the Atlantic sea-board, I wonder, and I wonder all the more when I look at the good and bad examples of architecture in Mr. Bossom's well illustrated book. But do not let me mislead you. The South of France has frequently a climate very near to the ideal, and in the short periods between the mist and the rain Scotland has a beauty that is superlative; so too there are admirable virtues in, and a great future for, what we familiarly call the "skyscraper." It is well for us in Europe that all the skyscraper's bad blood should have been worked out in some other continent than our own, but perhaps this is a selfish point of view, so let us see if we can unravel a little the tangled web of sentiment and fact which has been poured out without stint on this much discussed phenomenon.

The book by Mr. Bossom runs to about 150 pages, with about 70 illustrations. The first two or three chapters are devoted to the coming and the growth of the skyscraper, which was possible only through the co-operative influences of a number of men who contributed features to its fulfilment. There was the work of Bessemer and Carnegie in the steel frame, the work of Kimball in caisson foundations, the work of Roebling and Otis in elevators and the work of Edison and Bell in lighting and telephones.

All through the ages man has had a desire to build to the skies. We have the great spires of the Gothic cathedrals in mediæval times, the great domes and campaniles of Renaissance times, and Eiffel's Tower in Paris of our own day; but it took the work of Carnegie, Kimball, Otis, Edison and Bell to make these structures habitable.

Formerly high structures had only housed bells or pointed a way to a mythical heaven. It remained with these men to make them places of human habitation and possibly nothing contributed towards the phenomenon of the skyscraper so much as Carnegie's standardisation of the steel frame and the development of the electric elevator by Otis.

From this we rather gather, and the more we look through Mr. Bossom's book the more we are convinced of it, that the American skyscraper was a great engineering success rather than a great architectural one. Our Gothic spires and our Renaissance domes frequently going as high as what we might call the middle range of skyscrapers were a product of the architect. They were designed to express a definite purpose and they were designed in accordance with the design expressions of the day. The American engineers thrust the pointed head of the skyscraper still higher into the heavens and peopled these structures with human beings almost to the summit, but the architects of America, until very recently, and in fact until outside influences were thrust upon them, failed to express these structures with treatment typical of America and continued in fact to copy Classic, Gothic and Renaissance forms almost to the point of absurdity. Perhaps the most absurd of these expressions is shown on pages 52 and 147. In the first we have an illustration of the Gothic tower of the "Riverside Church" in New York, where we have a large number of huge stone buttresses cored with steel frames, buttressing nothing, but actually being carried on steel, and obviously as insincere a piece of design and construction as one could possibly imagine. Again, we have on page 147 the great Gothic pile of "Pittsburg University," where traceried windows run up for hundreds of feet. Obviously again the whole of this insincere architectural treatment is carried on a steel frame. Possibly nowhere but in America could so much good technique of building and so much absurd sentimentalism travel the road together as apparently boon companions. Almost as absurd as these two is Le Brun's "Metropolitan Life Building" in Madison Square (shown on page 65), where the design of the campanile at Venice appears to have been plotted on the drawing board and shot full of windows.

But happily for the skyscraper in the early years of the last decade there was an international competition held for the design of headquarters for the *Chicago Tribune* in Chicago, and a man called Eliel Saarinen, from Helsingfors in Finland, submitted a design which took all the Americans by the ears, and

\**Building To The Skies—The Romance of the Skyscraper.* By Alfred C. Bossom, M.P., F.R.I.B.A., published in London by The Studio, 44 Leicester Square, and in New York by the Studio Publications (Inc.), 381 4th Avenue (Price 10s. 6d.).

although for reasons which are hard to describe he was placed second, his design was the cause of a new healthy direction in the treatment of the skyscraper and set the American architect's face against the all too obvious architectural plagiarism and led to the evolution of an entirely new manner of treatment of the high building. The influence of his work travelled over America with the rapidity of news. This influence within a few years produced a more real American skyscraper as evidenced by the "News Building," New York (page 35) and the "Rockefeller Centre" in New York (page 148), which is, as we say, a very different kettle of fish from the elongated Gothic spire or Renaissance campanile, a much truer and much better piece of design, and much more expressive of the time and condition of living, which gathers together in one building a vast collection of very small units.

As I read through the middle chapters, which go into the standardised assembly of the high building according to a time schedule, carefully prepared and as religiously kept as a train, ocean or air liner time-table, words of approval defeat me, and all I can say is "Hear, hear" and "Encore." I only wish the "letter-press" of these chapters could be written around the draughting rooms of every English office. They explain the secret—which, after all, is not very much of a secret—of how the American high building is so quickly, so well, and so truly built. It is merely the secret of good organisation which has been known to us in our railways, in our shipping and aerial companies for many years, but alas, has been so utterly unknown among our architects and our builders.

Mr. Bossom's words regarding our obsolete building regulations, our individualistic and secretive manner of dealing with one another, are equally good, and if for nothing else than that these words should have full currency I should like to see this book in the hands of every person in the practice of architecture. I should also like to see it enter the offices of every public authority connected with building.

I am sorry to miss in the book illustrations of the work of Sullivan, Frank Lloyd Wright, Saarinen, and particularly what I consider the excellent "Bank Building" of Howe and Lescaze in Philadelphia. As I look back now to the exhibition of the drawings of the *Chicago Tribune* competition and remember with what horror the more modern designs of some European architects were received by their traditional brethren in America, I smile as I look at the illustration of Howe and Lescaze's building in Philadelphia. Saarinen led architectural America on a new tack, Lescaze will lead it on another.

There is perhaps no chapter in the book which I read with as great interest as the final chapter, "What can be learned from all this." There is one item in this chapter which Mr. Bossom, I think, has overlooked. The matter I refer to is so well described in a few words by that late great American architect who was so familiarly known among his friends as "Little Red Raymond Hood." After he had completed the "News Building" in New York he was looking up at it from East 42nd Street and said to one of his friends: "This building has taught me that ornament and 4-inch breaks in brickwork are absolutely valueless 200 feet from the ground." This was a great thing to discover that nothing in the skyscraper counts like simplicity and great massing. Simplicity of treatment is perhaps the most outstanding characteristic of the more modern building, and if we could only learn in Europe that the great welter of ornament, small breaks and overlaying of planes are so fussy and valueless, we should have learned something from the skyscraper.

Mr. Bossom commences his final chapter to which I have referred by saying that he is "definitely against skyscrapers in

England," but he does not give very convincing reasons for it, nor does he, after all his experience, reveal the evils of the skyscraper in America, which has developed congestion of population, which overloads the undergrounds to a point of absurdity and makes it easier and quicker to walk from one place to another than to take a taxi.

It is absurd to assume, as so many do, that the skyscraper arose as a natural condition out of the restricted area of Manhattan Island, because even to-day, after so many years of skyscraper building, the vast proportion of Manhattan Island is built only three or four floors high. It is perhaps, taken all over, a city of an average height one or two floors less than the average height of Paris. Again, strange as it may seem, the intelligent use of the skyscraper, as the intelligent design of it, has been produced by an entire outsider. Corbusier of Paris has the idea to erect a large skyscraper in the centre of each city block, large enough to house the reasonable population of that block, and by reasonable I mean a calculated sum of people who can arrive by streets, avenues, boulevards and undergrounds with comfort, the remainder of the site of the block being laid out with grass, trees and flowers. It is perhaps the ideal city of the future and, provided we live better, what do we care where the ideas by which we live come from? Undoubtedly America has produced a great idea in the high building, but it has also produced absurdity in the use of it. Both of these elements are well revealed in Mr. Bossom's book, and I would strongly recommend every person, architect or otherwise, to read it.

FRANCIS LORNE [F].

#### MIDDLESEX

MIDDLESEX, OLD AND NEW, by *Martin Shaw Briggs*. London: *Allen and Unwin*. 1934. 8s. 6d.

Most of us learnt at school, with some surprise, that the capital of Middlesex was Brentford. Any place less like a county town it is difficult to imagine, with its narrow High Street, flanked by the ugliest of gasworks and the meanest shops. The present administrative centre, miscalled a Guildhall, is in Broad Sanctuary, Westminster—outside the county! This anomalous situation arises from the fact that nearly all the main roads and railways of Middlesex converge upon the Metropolis, and that it is almost impossible to travel by rail from the west side of the county to the east without passing through London. One can traverse Yorkshire from N. to S. quicker than one can travel by rail from, say, Staines to Ponder's End. Bearing these points in mind, and the inthrust of Hertfordshire at Barnet and Southgate, one can understand the lack of unity and county pride in Middlesex, a lack which is more and more aggravated by the increasing proportion of the inhabitants who work daily in London. Mr. Martin Shaw Briggs's book is an attempt to preserve to Middlesex its soul. Hence his book is not only topographical, describing features most worth preservation, but it is also a survey of present conditions and tendencies, with suggestions for the control of future development. The county has been maimed by the growth of the metropolis, and is now being heavily scarred by the myriad "Tudor houses" and "Homes of Distinction" which Mr. Briggs anathematizes so frequently. He suggests that the population of Enfield in a generation hence may reach 600,000, and that, at 50 persons to the acre, the urban districts of Harrow and Hendon can accommodate half a million each, if present tendencies continue. There is much virtue in that "if." Apart from any question of war, there are such factors as the diminishing birth rate, that London is being gradually

rebuilt to greater heights, and that some day we may have a Minister of Health who will inaugurate a policy of satellite towns and pursue it. Against these surmises we must place the trend of population from the north and midlands, and Mr. Briggs is right to point out the urgent need of foresight and the true economy in securing as soon as possible suitable and sufficient open spaces and the acquisition of buildings of special character or historic interest. Copies of this book should be in every library in the county, and be read by all its councillors and borough surveyors.

The author has devoted a chapter to each of the present local government divisions, describing their soil, their boundaries and many of the place names. Tracing the boundaries reveals the existence of several streams now partly or entirely underground, for instance, the Kilburne, a tributary of the Westbourne, itself only visible in the dammed-up Serpentine. He tells us of the local industries, hence we read that "the principal exports of Feltham are fire-extinguishers, mushrooms, gravel, lettuces, reformed boys from the Borstal school and fireworks." Each chapter closes with a bibliography, and these, together with the general bibliography of the county at the end of the introductory chapter, form a most useful feature of the book.

There are a hundred excellent illustrations drawn by the author. An undated one of the High Street at Uxbridge, innocent of tram lines or pedestrians, recalls the placid days when the houses depicted were inhabited by doctors, lawyers, and at least one banker. Mr. Briggs refers to this street as "the most crowded thoroughfare in the county." Perhaps the absence of the tram lines is an intelligent anticipation of the future. Until lately, Uxbridge afforded a remarkable example of the way in which, in the nineteenth century, many very long narrow gardens of High Street houses were developed with numerous small cottages, sometimes even without backyards. Most of these at Uxbridge have recently been cleared away, and now that the principal railway station is to be moved close to the High Street, an unusual opportunity is given to the town to recover its lost dignity by forming a worthy civic and transport centre.

If this book reaches a second edition, as it deserves, it would be well if one of the end papers could comprise a map of the various administrative areas in the county, balancing the map which Mr. Briggs has prepared showing the increase of the density of population.

F. HERBERT MANSFORD [F.].

### BYZANTINE CHURCHES

#### THE CHRONOLOGY OF SOME MIDDLE-BYZANTINE CHURCHES.

By H. Megaw. Reprinted from the *Annual of the British School at Athens*. Vol. XXXII.

The great monuments of Byzantine Architecture have rightly received from time to time their due meed of study, and important works have been published regarding them.

On the other hand, the smaller examples, which are most necessary to the understanding of the development of types and local characteristics, have been to a great extent overlooked, with a few exceptions, such as the groups of churches at Constantinople, Salonika, and Mistra.

Of recent years, however, this aspect of the subject has been receiving more consideration from students of the British School at Athens and from members of the Greek Archaeological Department and others interested.

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The latest contribution comes from Mr. Hubert Megaw, who began his studies under Mr. Fyfe while an undergraduate at Cambridge, and who at present holds the Macmillan Studentship of the British School at Athens.

In the last volume of the *Annual of this School* he has published the results of his recent researches, in an article bearing the above title.

After referring to the work of the learned French Byzantinologist, M. Millet, on *Byzantine Architecture in Greece*, he points out that a closer study of examples of the eleventh and twelfth centuries may throw fresh light on the subject, and that any such study should be based on an exact chronology which is at present lacking.

This article he modestly claims to be an attempt to provide an accurate basis for a scientific study of the Greek churches. He regrets that the published material at present available is in many cases incomplete and inaccurate, a defect which it is hoped may be remedied in the near future by more careful investigation by students of the present generation. He proceeds to analyse carefully the available evidence provided by a number of characteristic examples in Athens, Attica and other parts of Greece.

He classifies the evidence under two heads, viz.: (1) External evidence deriving from documents and inscriptions and (2) internal evidence obtained from a study of the architectural features of the churches themselves.

He sums up his very clear and carefully-thought-out arguments by providing a chronological table of the churches, the features of which he has discussed, and also two useful indexes which will be helpful to those who wish to pursue the study further.

The article is illustrated by numerous photographs and diagrams, many of which are published here for the first time and is supplemented by copious footnotes giving references to existing publications.

We congratulate Mr. Megaw on this article, which is the most important contribution to this subject since M. Millet's book appeared in 1916, and which augurs well for a revival of interest in the study of this branch of Byzantine archaeology in this country.

R. W. S. W.

### BIRMINGHAM CIVIC SOCIETY

#### THE WORK OF THE BIRMINGHAM CIVIC SOCIETY from June 1918 to June 1934. Birmingham. Published by the Civic Society. 1934.

During the last decade and more we have received and reviewed a succession of the reports issued by the Birmingham Civic Society, and invariably have had nothing but praise for the enterprise and practical success of this vigorous body. The Society has now published a record of its work from June 1918 to June of this year, a record which, as Professor Patrick Abercrombie rightly says in his preface, has not been surpassed. Even if it could be shown that other civic societies had done more, which we do not think could be done, the record of the Birmingham Society would be no less remarkable. It was the first to be established in the United Kingdom, and its organisers have had to evolve their own policy and methods without precedents, whereas later societies can and do benefit from the experience of the Birmingham Committee. As a result of the continual call on the Society for copies of its annual

reports by other similar bodies who wish to follow the Birmingham example, the stock has been so reduced that the Society has been persuaded to publish this record as a general survey, more for the guidance of others than as an exercise in self-esteem—not that we despise self-esteem—it is the stuff of which civic societies are made.

We have no room here to describe the many successful activities which have employed the Society since 1918. They are as we have demonstrated to us now "enough to fill a book." It would seem that no side of civic life has been left untouched by the studios anxiety of Mr. Haywood and his Committee to make Birmingham worthy of its great place among English towns. Town planning and the preservation and, even more important, the creation of amenity occupies a large part of the book. Telephone kiosks, graveyard memorials, recreation parks, the repair and preservation of old houses such as Stratford House in Moseley Road, new streets, the gardens of Aston Hall, are things of particular interest to architects and town planners, but the Society's activity goes even more intimately into civic life than architectural amenity. Most remarkable is its endeavour to assure support for the Repertory Theatre in 1923 and again this year; the second effort, unfortunately, not meeting with quite sufficient support to enable Sir Barry Jackson to continue unaided. But nothing will hold back the Society once it has set its mind to a job, and after definite announcements had been made that this great theatre was to be closed, the Society was able to prevail upon Sir Barry Jackson to continue his association with the theatre if Birmingham can be persuaded to guarantee a fund for its maintenance. Sir Barry has promised the theatre as a gift to the citizens and the Civic Society is now making an appeal which we hope and expect (knowing the Society) to be successful.

It has not been possible to touch on one-tenth of the Society's admirable work. Architects are the handy-men of civilisation, and it is our duty to fulfil these public services. We do not know how much the Civic Society of Birmingham would confess itself indebted to architects, but we can note in passing that it has an architect, Mr. William Haywood, as its Honorary Secretary.

Birmingham is a big and important place, but to its own people every other city, town or village should be just as important and just as able to build up a creative civic sense as Birmingham.

#### ABATTOIRS

**ABATTOIR DESIGN.** *Report of Technical Committee. Ministry of Agriculture and Fisheries. Economic Series No. 40. H.M.S.O. 1s. 6d.*

At the commencement of the Report it is stated that the duty of the Committee was concerned solely with matters relating to the planning and design of factory ("service," perhaps, might have been a more appropriate word) abattoirs. Principally in view of the large number of independent butchers using the premises, and the present method of disposing of the by-products, nearly all the municipal abattoirs in this country—and, incidentally, on the Continent—are of the single-floor type. There can be no doubt, however, that if an abattoir is to be conducted on factory principles the management of the whole of the operations, from the receipt of the livestock until the despatch of the meat and other products, must be under single control, with its consequent advantages of specialised labour, continuous process of slaughtering, and the condition and appearance of the finished product. Although recognising the merits of single-floor working, the Committee recommend, and has adopted as its standard abattoir, a steel-framed multi-

floor building—somewhat on the lines of the American packing-house—having a minimum average weekly output (slaughtering four days a week) of 320 cattle, 1920 sheep, 480 pigs, and 160 calves. It is estimated that this would provide for a population of about 260,000, and cost approximately £125,000 exclusive of site but inclusive of architect's and surveyor's fees. Appended to the Report are diagrammatic layouts indicating the Committee's suggestions for either multi- or single-floor schemes, which, it is stated, must not be accepted as "a model," as any plan must naturally be governed by local conditions, site, supplies, and by-product trade.

JESSE CASTLEY [L.].

#### TOWN PLANNING AND HOUSING LAW

**OUTLINES OF THE LAW OF HOUSING AND PLANNING.** *Including public health, highways and the acquisition of land.* By John J. Clarke. With an Introduction by the Rt. Hon. Sir Leslie Scott, K.C. London: Pitman. 2nd edn. 1934. 10s. 6d.

Mr. Clarke's valuable book has earned its right to a second edition. Not its least important chapter is the introduction by Sir Leslie Scott, which gives a lucid and illuminating summary of the main provisions of the Town and Country Planning Act (1932). The easy references have been extended and brought up to date and a new chapter has been added on procedure under the Act, co-ordinating the Act and the Regulations made by the Minister in 1933. This was the one notable deficiency of the first edition, which was published before the Regulations were issued.

#### THE CHURCHMAN'S HANDBOOK

**THE CHURCHMAN'S HANDBOOK.** 1935. 7½ in. London: Church Assembly Press and Publications Board. 1934. 1s.

Although many features of this useful compendium (now in its second year) will be of use to architects, the immediately relevant section is that headed "The Parishioner and his church" (p. 194), and especially its two excellent articles, "Church architecture in England: charm of styles and periods" (p. 199), by Sir Herbert Baker, R.A. [F.], and "A Walk round the Parish church: Treasures of Craftsmanship" (p. 205), by Sir Charles Nicholson [F.]. These will make admirable reading for laymen; the former has a brief bibliography. The section on the Care of Churchyards (p. 186) is also of topical importance. A map of England showing the boundaries of the dioceses would meet a need. A few errata may be mentioned: the view of the church of St. Nicholas, Burnage, faces p. 144, not p. 160, as stated on p. 31; Lamborn in the bibliography mentioned should, of course, be Lamborn. The book is well edited and printed and has a good glossary and index.

H. V. M. R.

#### A DRAUGHTSMAN'S HANDBOOK

**A GUIDE TO DRAUGHTSMANSHIP.** *For architects, civil and mechanical engineers and surveyors.* By W. H. Smith. London: Spon. 2nd edn. 1934. 4s. 6d.

The need for a second edition of this book shows that it has met a need. It is likely to be particularly useful to students whose chief training is in ill-equipped offices; school students will probably get the same knowledge as it imparts more directly from school practice. The first 30 or so pages contain descriptions of a draughtsman's equipment, but the use of some of the instruments is very inadequately described—notably in the case of the proportional dividers. The examples of lettering should certainly not be followed by architectural students. They are almost without exception bad and would be accepted by no office with high standards. Also the examples of map symbols do not conform to the best practice. The book ends with tables of mathematical and architectural data, the spaces required for games, etc.



# Accessions to the Library

1934-1935—I

INCORPORATING NOTES ON RECENT PURCHASES

*These Notes are published without prejudice to a further and more detailed criticism.*

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Books presented by Publisher or Author marked R.

Books purchased marked P.

\* Books of which one copy at least is in the Loan Library.

## ARCHITECTURE

R.I.B.A.  
International architecture, 1924-1934. Catalogue to the centenary exhibition of the R.I.B.A. 9½". London. 1934. 1s. R.

## HISTORY

MASSINGHAM (H. J.)  
London scene.  
8½". xiv + 289 pp. London: Cobden Sanderson. 1933. R.

ROYAL COMMISSION ON HISTORICAL MONUMENTS  
Herefordshire. Vol. III. North-west.  
40. 10½". London: H.M.S.O. 1934. 30s. R.

ARCHIBALD (JOHN)  
Kentish architecture as influenced by geology.  
9". 54 pp. Ramsgate: Monastery Press. 1934. 2s. 6d.  
*Presented by the author.*

ACHARYA (P. K.)  
Architecture of Mānasāra.  
3 vols. 10". London: O.U.P. 1933. R.

The complete work is in 5 vols, 3 of which are now in the library.  
Vol. 3. Mānasāra on architecture and sculpture, Sanskrit text with critical notes (37s. 6d.)  
Vol. 4. Architecture of Mānasāra translated into English (37s. 6d.)  
Vol. 5. Illustrations with a synopsis (63s.).

MEGAW (H.)  
The Chronology of some Middle-Byzantine churches. (*Reprinted from the Annual of the British School at Athens. Vol. xxxii.*)  
pam. 9½". London. 1934. *Presented by the author.*

WREN SOCIETY  
\*Vol. 11. Designs for . . . Westminster Abbey . . . the house library and garden of Sir John Cotton, also for Sir John Moore's school at Christ's Hospital, etc.  
12½". 12 pp. and 64 plates. Oxford: University Press. 1934. P. (2).

ROME: REALE ACCADEMIA D'ITALIA: ARCHITETTURA  
G. B. Vaccarini e l'architettura del Settecento in Sicilia. By Francesco Fichera.  
2 vols. 9½". Rome. 1934. R.

## DRAWING

ÉCOLE NATIONALE SUPÉRIEUR DES BEAUX ARTS  
Le Concours du Grands Prix de Rome en 1934. Paris. P. 9s.  
Les Concours de l'année scolaire 1933-1934. Paris. P. 32s.

## VOCATION

BULLY (C. H.)  
What the architect stands for to-day. (*From "The Listener."*)  
Vol. XII, No. 304, 7 November 1934.  
40. 13". London: B.B.C. 1934. 3d. R.

## PROFESSIONAL PRACTICE

BIBLE, THE HOLY  
Holy Bible. Genesis to Malachi.  
6½". London: B. & F.B.S. 1926. R.

DEVONPORT, County Borough of  
Bylaws . . . with respect to new streets and buildings, etc.  
pam. 9½". Devonport: Hiorns and Miller. 1911. R.

BROWN (O. M.)

\*Architects' accounts.

2nd Edn. 8½". xi + 120 pp. London: Gee & Co. 1934. 7s. 6d.  
*R. and 2 presented by the author.*

## BUILDING TYPES

BOSSEM (A. C.)

\*Building to the skies: the romance of the skyscraper.

10". 151 pp. London and New York: The Studio. 1934. 10s. 6d.  
*Presented by the author and P.*

## (CIVIL)

BIRMINGHAM: GENERAL PURPOSES COMMITTEE IN CONNECTION WITH THE TOWN HALL CENTENARY CELEBRATION  
The Birmingham town hall, 1834-1934.  
pam. 9½". Birmingham. 1934. *Presented by the Committee.*

VALDER (WILFRID)

Office buildings in the United States of America. (R.I.B.A. Alfred Bossem studentship, 1932.)  
40. 13". typescript. 1932. *Presented by the author.*

BROWN (H. KENNETH)

The Design and construction of pit head baths in Great Britain, Germany, France and Belgium. (Thesis for R.I.B.A. final examination.)  
9½". typescript. 1934. *Presented by the author.*

LUCAS (WILLIAM)

Australian war memorial, Villers-Bretonneux, France.

Supplementary volume. 40. 12½". Manuscript. 1934.  
*Presented by the author.*

## (ECCLESIASTICAL)

L'ARCHITECTURE D'AUJOURD'HUI, *Journal*

\*Architecture religieuse. (Special number. 5 année. 4 S. no. 6. Juillet 1934.)  
40. 12½". 104 pp. Boulogne. 1934. 25 francs. P.

THE CHURCH ASSEMBLY

The Churchman's handbook, 1935.

(Including S. H. Baker, Church architecture in England;

Sir C. Nicholson, Treasures of craftsmanship.)

7½". xvi + 240 pp. London. 1934. 1s. R.

HEMM (GORDON) *editor*

Modern architecture as applied to catholic churches and schools.  
pam. fo. 15". Liverpool: New Catholic Herald, Ltd. 1934. R.

WILLIAMSON (BENEDICT)

How to build a church.

8½". 140 pp. London: Ouseley. 1934. 10s. 6d. R.

WILKINSON (G. R.) and WOOD (ERNEST)

The Story of St. Aidan's church, Bamburgh.

pam. 7½". London: British Publishing Company. [19-]. 1s. R.

## (EDUCATIONAL)

ACADÉMIE EUROPÉENNE MÉDITERRANÉE

Architecture, painting, sculpture . . . theatre music, etc. [Particulars of the European Mediterranean Academy.]

ob. 80. 8" x 8½". Amsterdam. 1933. R.

TANNER (LAWRENCE E.)

Westminster School.

40. 11". x + 132 pp. London: Country Life. 1934. 10s. 6d. R.

WITKIEWICZ-KOSZIZYC (Jan), *Architect*

\*Budowa gmachu bibliotecznego wyższej szkoły handlowej w Warszawie. (Library at Warsaw).

fo. pam. 13½". Warsaw: Wyższej szkoły Handlowej. 1933. R.

LIBRARY ASSOCIATION

Chaucer House, the headquarters of the Library Association.

pam. 80. London. 1933. R.

## (DOMESTIC)

**NATIONAL HOUSING AND TOWN PLANNING COUNCIL**  
Memorandum upon the present housing situation in England and Wales. By John G. Martin. (Revised November 1934.)

**NATIONAL HOUSING AND TOWN PLANNING COUNCIL**  
Programme of National Housing and Town Planning Conference—held at Southport, November 1934—and papers read.

**NATIONAL HOUSING AND TOWN PLANNING COUNCIL**  
Thirty-fourth annual report . . . for year ending 1934.  
(Including Sir Lawrence Chubb, The Rights of Way Act, 1932;  
Miss G. Owen, Nursery schools and the new housing areas;  
E. Phillips, Housing achievements in the city of Nottingham.)

**NATIONAL HOUSING AND TOWN PLANNING COUNCIL**  
Memorandum upon the town planning of Southport. By A. E. Jackson. 40 pam. 12½". London, 1934. R.

**NATIONAL HOUSING AND TOWN PLANNING COUNCIL**  
Memorandum upon the progress of the anti-slum campaign and the main features of the Housing Act, 1930. By John G. Martin. 40 pam. 12½". London, 1934. R.

**MINISTRY OF HEALTH**  
Housing Acts, Housing (rural workers) Acts, and small dwellings Acquisition Acts—interest on loans, etc. (Circular 1438.)  
Leaflet. 9½". London: H.M.S.O. 1934. 1d. P.

**McGRATH (RAYMOND)**  
\*Twentieth century houses.  
9". xxiv + 230 pp. and plates. London: Faber & Faber. 1934. 21s. R. & P.

**BERNT (ADOLF)**  
Das Alt-flensburger Bürgerhaus und seine geschichtliche Entwicklung.  
pam. 40. 11½". Flensburg. 1933.  
*Presented by the librarian of the Patent Office.*

## DETAILS

**OFFICE OF WORKS**  
Report on the condition of the roof timbers of Westminster Hall with suggestions for maintaining the stability of the roof. By F. Baines. London: H.M.S.O. 1914. 1s. 4d.  
*Presented by Mr. F. H. Woodcock [A.].*

**COPPER DEVELOPMENT ASSOCIATION**  
Copper through the ages.  
8½". 64 pp. London, 1934. *Presented by the Association.*

## ALLIED ARTS

**GLOAG (JOHN), editor**  
Design in modern life.  
9½". 138 pp. London: Allen and Unwin. 1934. 10s. 6d. R

## ARCHAEOLOGY

**WHEELER (DR. and MRS. R. E. M.)**  
Summary of the Verulamium excavations, 1933. (*Reprinted from the St. Albans and Hertfordshire Architectural and Archaeological Society's Transactions*, 1933.) pam. 9¾". St. Albans. 1934. 6d. P.

## LEARNED SOCIETIES

**BRITISH SCHOOL AT ATHENS**  
The annual. No. XXXII. Session 1931-32.  
London: Macmillan. 1934. 3 gns. *By subscription.*  
(Including H. Megaw. The chronology of some Middle-Byzantine churches.)

**LIVERPOOL ENGINEERING SOCIETY**  
Transactions. Vol. L. 1934.  
(Including J. A. Ogden. The general application of modern cementation.)

**SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS**  
Fifty-seventh annual report, 1934. 2s. 6d. R.  
(Including Address by Lord Ponsonby.)

**YORKSHIRE ARCHAEOLOGICAL SOCIETY**  
Journal. Vol. XXXII. part 125. 1934.  
(Including T. S. Gowland. The manors and liberties of Ripon.)

## BUILDING SCIENCE

**BRITISH STANDARDS INSTITUTION**  
Schedule of B. S. Specifications applicable to building works for use by those engaged in building and its allied trades.  
pam. 8½". London: B.S.I. 1934. 6d. R.

## MATERIALS

**DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH—FOREST PRODUCTS RESEARCH BOARD**  
Report for the year 1932.

**IMPERIAL INSTITUTE: ADVISORY COMMITTEE ON TIMBERS**  
Grading rules and standard sizes for Empire hardwoods.  
pam. 9¾". London: Imperial Institute. 1933. 1s. R.

**BRITISH STANDARDS INSTITUTION**  
British standard terms and definitions applicable to soft woods.  
pam. 8½". London. 1934. 2s. R.

**RUBBER GROWERS' ASSOCIATION**  
Rubber exhibition (Nov. 1934–April, 1935). Science Museum, South Kensington. pam. 9½". London: H.M.S.O. 1934. 6d. P.

## CONSTRUCTION

**REDPATH, BROWN AND CO., LTD.**  
Supplement to Handbook of Structural Steelwork.  
7¼". iv + 75 pp. Edinburgh. 1934. *Presented by the company.*

**SANITARY SCIENCE AND EQUIPMENT**  
**ELECTRICAL CONTRACTORS' ASSOCIATION OF SCOTLAND**  
Year book and diary 1934-35. Edinburgh. 3s.

**VERNON (H. M.)**  
\*The Principles of heating and ventilation.  
9¼". viii + 232 pp. London: Edward Arnold. 1934. 14s. 2s.

## PROOFING

**SCHOSZBERGER (HANS)**  
Bautechnischer Luftschutz.  
240 pp. Berlin: Bauwelt-Verlag. *Presented.*

## TOPOGRAPHY

**SURVEY OF LONDON**  
\*Vol. XV. The Parish of All-Hallows, Barking by the Tower. (Pt. II). 1934.  
*Presented by Mr. J. E. Terbury [F.] and P.*

## TOWN AND COUNTRY PLANNING

**NATIONAL HOUSING AND TOWN PLANNING COUNCIL**  
Memorandum upon industrial development in Lancashire and the work of local authorities. By Hugh Quigley.  
40 pam. 12½". London, 1934. R.

**CAMBRIDGESHIRE JOINT TOWN PLANNING COMMITTEE**  
Cambridgeshire regional planning report. Prepared for the committee by W. R. Davidge.  
40. 12". xix + 126 pp. Cambridge: University Press. 1934. 7s. 6d.  
*Presented by the Committee.*

**PILGRIM TRUST**  
Becontree and Dagenham: A report made for the Trust by Terence Young.  
8½". 420 pp. Becontree: Becontree Social Survey Committee. 1934. 10s. 6d. P.

**TOWNROE (B. S.)**  
Town planning: an Indian example (*from the Asiatic Review*, Oct. 1934.) pam. London, 1934. *Presented by the author.*

**REILLY (C. H.)**  
The Body of the town. (Being the Roscoe lecture for 1934.)  
pam. 9½". Liverpool: Bryant. 1934. *Presented by the author.*

## GARDENS

**CANE (P. S.)**  
Garden design of to-day.  
8½". xv + 222 pp. London: Methuen. 1934. 15s. R.

**ROGERS (R. W.)**  
A Park system for the Maryland-Washington Metropolitan District. (*In "City Planning,"* January 1931).  
pam. 9¾". Boston. 1931. 75 cents. R

## Review of Periodicals

*Within the self-imposed limit of these pages attempt is made in this review to refer to the more important articles in all the Journals received by the library. None of the journals mentioned are in the loan library, but the librarian will be pleased to give information about prices and where each journal can be obtained. Members can have photostat copies of particular articles made from journals in the library.*

### CIVIC BUILDINGS

ARCHITECT AND BUILDING NEWS. Vol. CXL. No. 3439. 16 November.

BUILDER. CXLVII. No. 4789. 16 November.

Premiated designs, Tonbridge Wells Civic Centre Competition Percy Thomas and Ernest Prestwich [FF.], winners).

ARCHITECTURE D'AUJOURD'HUI. Vol. V. 4th Series. No. 8. October-November.

Survey of designs submitted in the important Italian competition for the Palazzo del Littorio on the Via dell' Impero.

ARCHITECTURE D'AUJOURD'HUI. Vol. V. 4th Series. No. 8. October-November.

Good descriptions of the Mairie at Boulogne and the Hotel de Ville at Puteaux; both interesting modern buildings.

### CHURCHES

BOUWKUNDIG WEEKBLAD. 1934. No. 36. 17 November.

Protestant church at Arnheim (G. Feenstra and G. Tiemstra).

### HOSPITALS

CONSTRUCTION MODERNE. Vol. L. No. 9. 2 December.

Cité Hospitalière, Lille, description of designs submitted. This competition is described as the most important held in France in recent years. The estimated cost of this vast scheme, which has been won by M. M. Cassan, Madeline and Walter, is 250 million francs. The plans in this account are too small to be of value, but the full programme is reprinted and is a very instructive schedule of accommodation and equipment. Further articles on this scheme can be expected and should be watched with interest.

ARKITEKTEN. (Helsingfors.) Vol. XXXI. 1934. No. 10.

Kvinnö Clinic, Helsingfors, a large modern clinic and hospital and medical school by Jussi Paatela.

### UNIVERSITIES AND COLLEGES

COUNTRY LIFE. Vol. LXXVI. No. 1974. 17 November.

The New Royal Veterinary College, London (H. P. G. Maule [F.]. Plan, illustrations and description.

CONSTRUCTION MODERNE. Vol. L. No. 7. 18 November.

Zoological Institute, Nancy University (Michel André).

ARCHITECTURE. (Paris.) Vol. XLVII. No. 11. 15 November.

The French Provinces building in the Paris Cité Universitaire; very formal and middle-aged!

### THEATRES

QUARTERLY ILLUSTRATED OF THE ROYAL INCORPORATION OF ARCHITECTS IN SCOTLAND. No. 47. 1934.

"The Theatre, Yesterday, To-day and To-morrow," an essay by W. T. Sutherland [A.].

### LIBRARIES

ARCHITECTURE ILLUSTRATED. 1934. November.

Mr. Hubert Worthington's new building for the Radcliffe Science Library, Oxford. One of the best recent libraries in the county and admirably designed to fit into the most puzzling site in all Oxford, the Museums.

### TRANSPORT BUILDINGS

ARCHITETTURA. Vol. XIII. No. 11. November.

Illustrations of designs in the competition for the Naples

maritime station, a dramatic problem which has been imaginatively solved by most competitors in a modern manner. The designs are worth careful study.

CASA BELLA. Vol. XIII. No. 83. November.

The Venice Garage—a huge garage for cars entering Venice by the new viaduct—two large circular ramps feeding cars to five upper floors and roof.

### SHOPS

ARCHITECTURE. (Paris.) Vol. XLVII. No. 11. 15 November.

The new façade of the Galeries Lafayette—the most dramatic and romantically moderne shop front in all Paris. (M. P. Patout, architect.)

### ZOO

ARCHITECTURE D'AUJOURD'HUI. Vol. V. 4th Series. No. 8. October-November.

Vincennes Zoo. Recent buildings by Charles Letrosne, the best development of the artificially constructed "natural" dens for beasts. Details of construction and equipment.

### SPORTS BUILDINGS

ARQUITECTURA. (Madrid.) Vol. XVI. No. 3. March-April.

Chalet del Puerto de Navacerrada, a winter sports club-house in the Sierra Guadarrama, between Burgos and Madrid—a good stone building—modern in conception.

ARKITEKTEN. (Helsingfors.) 1934. No. 9.

An interesting boat-house for the Merimeclojat Canoe Club, Helsingfors (P. E. Blomstedt).

### SWIMMING BATHS

CONSTRUCTION MODERNE. Vol. L. No. 9. 2 December.

Swimming pools—a useful short article.

BAUMEISTER. Vol. XXXII. No. 12. December.

The "Rialto" Swimming Bath at Basel. (Bercher and Tamm.) A large modern bath with restaurant and therapeutic baths. An important building, excellently illustrated by plans and photographs.

BAUGILDE. Vol. XVI. No. 23.

Swimming Baths, Opel-Bad, Wiesbaden, and Wald- und Strandbad, Gross Schönaun; both attractive, simple open-air baths.

ARCHITECT AND BUILDING NEWS. Vol. CXL. No. 3440. 23 November.

Bathing Centre, Ingierstrand, Oslo (E. Møstue and O. L. Schistad).

BOUWKUNDIG WEEKBLAD. 1934. No. 36. 17 November.

Sea-bathing Pavilion at Zandvort (H. T. Zwiers), a large modern building with 100 cabins.

THE ROYAL ENGINEERS' JOURNAL. Vol. XLVIII. December.

Illustrated description of the construction of a swimming bath at the Guards depot at Caterham. The work was done economically and simply and is certainly not a "work of architecture," but there are a number of interesting technical details.

### HOTELS

BYGGE KUNST. (Oslo.) 1934. No. 10.

Müller's Hotel, Trondheim (Sammelmann and Vesterlid). A good, small modern hotel. Each room with own bath. The

same number also contains many designs in a competition for a small country hotel. A useful reference.

BUILDER. Vol. CXLVII. No. 4792. 7 December.

BUILDING. Vol. IX. No. 12. December.

The Kirk Sandall Hotel, Doncaster. (T. H. Johnson and Son [F/A].)

ARQUITECTURA (Madrid). Vol. XVI. No. 4. May.

Buildings in the Tirol and Bavarian Alps. A good article on a number of recent Alpine huts and hotels.

## HOUSING (DOMESTIC)

ARCHITECT AND BUILDING NEWS. Vol. CXL. No. 3440. 23 November.

ARCHITECTS' JOURNAL. Vol. LXXX. No. 2080. 29 November. R. E. Sassoon House, Peckham. (Adams Thompson and Fry [F/A].). One of the most important completely modern blocks of low rent flats yet built in this country. The experimental nature of the design is reduced to the minimum by a proper reliance on Continental precedent and open-minded consideration of each detail of plan and construction. The finance of this scheme was described by Mr. Fry in the *Architects' Journal* some months ago.

ARCHITECT AND BUILDING NEWS. Vol. CXL. No. 3439. 16 November.

Flats at Lyme Grove, Hackney, for the Shoreditch Housing Association (John Dower [A.]), the result of exact reasoning to produce the most economic solution, this scheme is a valuable contribution to the problem of low cost housing on urban sites. 24 flats on four floors housing 120 persons at 1½ per habitable room, well illustrated and described with analysis of cost.

HOUSING. Vol. XXIII. November.

This important and perhaps the only American journal solely concerned with Housing is almost exclusively concerned this month with a valuable comparative survey of housing measures in England and America, written, we presume, by the Editor, Mr. Lawrence Veillier.

ARKITEKTEN. (Helsingfors.) 1934. August.

A well-illustrated article on small villas and holiday houses. One of the best solved modern problems—free and easy functionalism with attention to appearance and amenity.

ARCHITECTURE D'AUJOURD'HUI. Vol. V. 4th Series. No. 8. October-November.

A block of modern luxury flats, Avenue de Versailles, Paris, by Guisberg and Heep. Plan construction and equipment fully described.

BUILDING. Vol. IX. No. 12. December.

A short description and plans and views of the scheme of a "modernist" town, Frinton Park, on the Essex Coast. Mr. Oliver Hill is the controlling architect and there are houses by 19 of the most advanced firms of English architects.

## BUILDING SCIENCE

ARCHITECTURAL FORUM. Vol. XLI. November.

V D L Research House, by R. J. Neutra, built in Los Angeles as an experiment in the most modern forms of construction. A valuable experiment which, though frankly built as an aid to construction research, is good to look at. A useful reference.

AMERICAN ARCHITECT. Vol. CXLV. No. 2627. November.

Orientation of buildings in relation to sunlight considered by E. I. Freese in article on pathways of the sun diagrammatically illustrated from U.S.A. conditions.

## EQUIPMENT

BULLETIN TECHNIQUE DE LA SUISSE ROMANDE. Vol. LX. No. 25. 8 December.

Electricity in Buildings. A special number "to give architects and others a guide to the best practice in the electrical equipment of buildings."

AMERICAN ARCHITECT. Vol. CXLV. No. 2627. November. Modern interior lighting. Part 1. Valuable supplement chapters on modern standards; definition of terms; light sources and lighting materials, with tables of bulb dimensions. A useful detail we have not seen elsewhere—reflection values of materials; ways of using light—a useful reference.

THE ELECTRICAL SUPERVISOR. Vol. XV. No. 3. December. Paper on the Inst. Electrical Engineers' regulations for electrical equipment of buildings, a new edition of which has recently been issued.

HEATING AND VENTILATING ENGINEER. Vol. VIII. No. 89. November.

Metallic insulation. Abstracts from a paper by G. P. Crowden on the use of metallic foils.

BULLETIN TECHNIQUE DE LA SUISSE ROMANDE. Vol. LX. No. 23. 10 November.

Technical details of the refrigeration plant for an open-air ice rink at Bâle.

## CONSTRUCTION

STRUCTURAL ENGINEER. Vol. XII (New Series). No. 12. December.

An introduction to the earthquake resistance of structures by C. W. Hamman.

CONCRETE. Vol. XXIX. No. 11. November.

Reinforced concrete regulations. A note on the new code and the London County Council.

## PROFESSIONAL PRACTICE

STRUCTURAL ENGINEER. Vol. XII (New Series). No. 12. December.

Some observations on the new code of practice for reinforced concrete. A very useful article by C. E. Reynolds.

## TOWN PLANNING

ARCHITETTURA. Vol. XIII. No. 11. November.

The liveliness of modern Italian architecture illustrated by the Naples competition recorded above is again instanced by the competition designs for replanning schemes for the piazza della Foce Genoa.

## SCULPTURE

ARCHITECTURAL FORUM. Vol. LXI. November.

Carl Milles' latest work, a fountain for Stockholm, now being modelled at his studio near Detroit. Carl Milles is to do the Pavlova memorial in London and these illustrations of his latest work are of especial interest.

## HISTORY AND BIOGRAPHY

BOUWKUNDIG WEEKBLAD. 1934. No. 47. 24 November.

A leading article on Sir Giles Gilbert Scott, illustrated by his work and a portrait.

CASA BELLA. Vol. XIII. No. 83. November.

Modern Hungarian architecture—article illustrated many illustrations of recent Hungarian buildings.

PENCIL POINTS. Vol. XV. No. 11. November.

Cass Gilbert. An illustrated survey of his work by Guy Kirkham.



## Obituary

### HENRI PAUL NÉNOT

We regret to record the death of M. Henri Paul Nénot, who was killed in a motor accident at Bourg-en-Bresse, France, on 13 December. M. Nénot, who was the recipient of the English Royal Gold Medal for architecture in 1917, was the architect of many famous buildings in France, notably the Nouvelle Sorbonne, his *chef d'œuvre* which was won in competition at the age of 29, The Institut Oceanographique, Banque Dreyfus, the Bureaux de la Compagnie Générale Transatlantique, the Administration de la Compagnie d'Assurance and other big Parisian business houses. M. Nénot was one of the joint architects of the League of Nations Building at Geneva.

While studying in Italy during his tenure of the Grand Prix de Rome M. Nénot entered for and won the great competition for the National Monument at Rome to King Victor Emmanuel, "being impelled to compete by the laughing taunt . . . that Italian architects were certainly superior to all foreigners." The prize of 50,000 francs was awarded to him, but the execution of the work was entrusted to an Italian.

The award of the Royal Gold Medal to M. Nénot in 1917 was very popular, not only as a tribute to M. Nénot but also, in the words of Mr. Ernest Newton, as an expression of "our affection for France and the great French Nation."

Unfortunately M. Nénot was unable to come to England to receive the medal from Mr. Ernest Newton, but it was accepted on his behalf by M. Thierry, Secretary of the French Embassy.

### A. BERESFORD PITE [F.]

Mr. Goodhart-Rendel has sent us the following note on Mr. Beresford Pite :

Beresford Pite was an architect so exceptional and many-sided that everyone who came into contact with him will have something particular to tell. Mr. Fyfe has written a notice of him that perhaps nobody else could have had the knowledge and sympathy to compose, founded as it is upon intimate memories of thirty-seven years. The picture he draws of Pite, the man, is one that all Pite's friends will recognise with affection ; the enthusiasm, the humour, the ingenuity, the independence, the energy, all of these he portrays as we knew them. To add any personal reminiscences to those revealing ones Mr. Fyfe has so well selected would be uncalled for, but it may not be impertinent to call further attention to the outstanding merit of Pite's architectural designs.

Never did an artist owe less to his contemporaries or puzzle them so much. What was good enough for the best people at any time during his active career seems always to have been something of which he had tired ten

years before. When the seed he had sown in an important city building was producing a monster crop of post Renaissance exuberance he was practising Grecian purity in Euston Square. When Grecian purity had been adapted for the million, he was satirising commercial impressiveness in the Burlington Arcade. His neo-Byzantine church at Brixton was built when the Establishment was Gothic to a man. His Michelangelesque caryatides in Mortimer Street were carved while most of his brother architects were playing with little terra-cotta dolls.

His age was one of passing shows, and had he been no more than a daring showman his fame might have passed with his age. In all his production, however, his showmanship was but surface bravura overlapping rich architectural values that his critics have frequently been too bewildered to observe. The vigour and elegance (qualities rare in combination) of his Euston Square Insurance Office, the power and simplicity of his schools in Foley Street, the quaint homeliness of his many simple street fronts in St. Marylebone, the formal strength of his cathedral in Uganda, the charm of his garden architecture at Burton Manor—all these are lasting qualities that no change of fashion can depreciate. To the cosmetic arts of tint and texture by means of which modern architecture exerts its fascination he gave little thought; his work had no need for such aids. Sometimes, indeed, his choice of materials may seem to have been slightly perfunctory, just as sometimes the carving and colour decoration of his buildings was the best he could procure rather than the best he could imagine. Seldom if ever did he work unbound by restrictions of cost. Yet in this and other difficulties his inventive adaptability is peculiarly displayed.

The front of Pagani's restaurant in Great Portland Street, when it was handed over to him consisted of three plain brick houses, two forming a pair and the third with windows at levels higher than those of the rest. The ground floor of the pair had recently been given a four-arched frontispiece in coloured faience, designed by C. J. Worley in a style it is impossible to applaud. How Pite embodied this frontispiece in a larger one stretching the whole width of the front, how he covered the upper storeys with mosaic designed most ingeniously to tie the three groups of windows into one large pattern, is well worth studying on the spot. The conception is masterly, the details of the new faience work delightful with its characteristically ceramic mouldings and its gay little sculptures by Schenck. The mosaic, however, although very well designed, does not in execution repay any careful scrutiny.

Every building of Pite's is interesting as this one is, and in none is there not a great deal to be admired. A complete list of his works is a compilation that his genius demands, and it is to be hoped that this will be prepared by those who have the information necessary for it.

## ARTHUR BERESFORD PITE [F.]

The late Mr. Augustus Spencer, Principal of the Royal College of Art, was determined that all his students should have a first-rate general as well as technical education. To this end he tried to persuade the late Duke of Devonshire to found a Professorship of literature in the College. This was not found possible, but the Principal assembled around him a fine body of teachers, amongst whom may be mentioned Lanteri, Lethaby, and, by no means least, Arthur Beresford Pite. They were all men with a wide outlook on life and not concerned merely with a specialised training. Pite was the son of an architect, and was early trained to his father's profession. He obtained the Donaldson medal at University College in 1879 and the Soane medal of the R.I.B.A. in 1882. The Professorship of Architecture at the Royal College came in 1900 and was held with great distinction till 1923, during most of which years he was also Architectural Director of the London County Council School of Building. He was also a member of the Art Workers' Guild. When the University of Cambridge formed its Board of Architectural Studies, which has since developed into the Faculty Board of Fine Arts, Pite was one of the early members, and for years he gave himself heart and soul to the work of the Cambridge School of Architecture. This often meant travelling backwards and forwards more than once in the week, but he thought no trouble too great, and several generations of Cambridge men owe much to his inspiring teaching.

His work was recognised by the University in the conferment of the honorary degree of M.A. Teaching, however, did not take up all his time and energies. He was architect of the well-known insurance buildings in Euston Square and of Pagani's Restaurant in Great Portland Street. His ecclesiastical design is best known in Christ Church, North Brixton, the English Church at Bucharest, and, above all, in the cathedral at Kampala in Uganda. This last is a great design, allied of course, to Anglican churches elsewhere, but harmonising with native thought and aspiration.

All these activities might be thought sufficient for a busy life, but Pite was not confined to them. He was a devout churchman with pronounced evangelical convictions, prominent in the London Diocesan Conference and latterly in the National Assembly of the Church of England. He spoke at the recent session in November.

It was not surprising that some three years ago he should be chosen as one of the Cathedral Commissioners whose duty is to supervise the making of new Statutes in all the cathedral churches, both old and new.

Many members of the Institute, both professional and honorary, deplore the loss of a staunch and faithful friend.

D. H. S. CRANAGE [*Hon. A.*].

Mr. Arthur Beresford Pite, who died on 27 November at the age of 73, was the second son of the late Mr. A. R. Pite, a Fellow of the Institute, and brother of Mr. W. A. Pite [F.].

After leaving King's College School, which was followed by a period of private tuition, he entered the National Art Training School, South Kensington, now the Royal College of Art. After a course of instruction in drawing by William Richardson he was articled to Messrs. Habershon and Pite, his father's firm, and continued his studies at the Architectural Association, and University College, London, where in 1879 he was awarded the Donaldson medal. In 1881 he entered for a short time the office of Mr. John Belcher, afterwards R.A., and in 1882 having been awarded the R.I.B.A. Soane Medal for a remarkable design for a West-End club-house, he travelled for a year on the Continent accompanied by his brother who was the Architectural Association Travelling student for the year. On his

return to England he joined the staff of the *Builder* for a short time, returning to Mr. Belcher's office in 1883. He remained with him for some years, collaborating with him in several buildings, notably in the building for the Institute of Chartered Accountants which was won in competition.

In 1897 he commenced practice on his own account. Among his architectural works can be mentioned the important hospital at Jerusalem, Christ Church, Brixton, Marylebone General Dispensary, a block of flats in Harley Street, Day Schools in Bolsover Street for All Souls' Church, Langham Place, the Y.W.C.A. building in Great Tichfield Street, a Church House in Mortimer Street, Pagani's Restaurant in Great Portland Street, various shops and business premises in New Bond Street and Great Portland Street, the Piccadilly front of the Burlington Arcade, a church at Fafed, Palestine, the Pilot Watch House, Dover, three important War Memorials at Canterbury, Cheadle, Hulme, near Manchester, and the Battle Memorial at Venbresse, Soissons, a parish hall for St. Saviour's, Denmark Hill, a Wesleyan Church at Gospel Oak, three conversions of old buildings at Worthing, Sunbridge near Westerham, and Ightham, and the English Church at Bucharest. One of his most important buildings was the London, Edinburgh and Glasgow Insurance Offices in Euston Square, and also the Cathedral Church at Uganda and other important school buildings in the locality, while his most recent works have been two boarding houses for Dulwich College. A complete list of his architectural works is in preparation and also a bibliography of his writings.

Apart from architectural works Mr. Pite will be remembered for his distinguished services to professional education, especially for his work as Professor of Architecture at the Royal College of Art, South Kensington, a position which he held for 23 years. He was also from 1905 to 1928 Architectural Director of the L.C.C. School of Building, and a member of the Board of Architectural Education and the Board of Architectural Studies at Cambridge. For his services to Cambridge he received the honorary degree of M.A.

He was in constant request for many years for addresses to various schools of art. He was elected an Associate of the Institute in 1888 and a Fellow in 1896, the year in which he was President of the Architectural Association. Mr. Pite's advice and assistance was much sought after with regard to intricate cases affecting Ancient Lights, and in Party Wall disputes in Building Act cases.

Mr. Beresford Pite was a staunch churchman, a member of the Church Assembly for the diocese of Chelmsford, and a member of the Cathedrals Commission for England. He married in 1887 Mary Kilmington, daughter of Mr. W. R. Mowll of Dover. She died in 1905 leaving two sons, one an architect and a Fellow of the Institute, and the other the Headmaster of Weymouth College.

The funeral took place on Friday, 30 November, at West Norwood Cemetery, after a service at Christ Church, Beckenham. The Very Rev. E. W. Mowll, Provost of Bradford, a nephew, officiated, the service at the cemetery being conducted by Mr. Beresford Pite's brother, the Rev. George Pite. Those present included:

Mr. Ion B. Pite, Mrs. A. G. Pite, Mr. and Mrs. W. A. Pite and the Rev. George S. and Mrs. Pite, Mr. and Mrs. R. W. Pite, Miss E. Kathleen Pite and Miss Sybil M. Pite, Miss Sadler.

Mr. A. K. Mowll, Mr. J. H. Mowll, Mr. R. J. Mowll, Mr. Rutley Mowll, and Mr. C. K. Mowll, Alderman W. R. Power and Mrs. Power, Mr. Theodore Fyfe (Cambridge University School of Architecture), Mr. Guy Johnson (National Church League), Mr. A. K. Wilkinson and Mr. E. S. Lamplough (British and Foreign Bible Society), Mr. W. D. Caroe (representing the Royal Institute of British Architects), Mr. H. J. W. Alexander (administrative secretary of the Architectural Association), Mr. H. Martin Gooch (general secretary of the World's Evangelical Alliance), the Rev. G. A. Jackson, Mr. Edgar Jackson.

Professor Charles Cook (Regius Professor of Hebrew, Cambridge), Colonel Dennys, Mr. A. Victor Allen and Mr. A. W. Large (London Jewish Society), Mr. H. J. Harding (College of Art and also School of Building, Brixton), Nurse Aerts, Mr. R. W. Glead, Mr. C. F. Hollowell, Mr. J. O. Cheadle, Mr. J. Baker (people's warden at Christ Church, Beckenham), Mr. C. H. A. Butler, Mr. Owen Fleming.

The Rev. C. H. Gill (Church Missions to the Jews), Mr. R. H. Walker, the Rev. Jas. Wright, Mr. E. C. Desch, Mr. G. H. Palmer,

Mr. W. R. Dockrell, Mr. H. F. Murrell, Mr. E. J. May, Mr. A. B. Mendis, Mr. F. R. R. Burford, Mr. and Mrs. E. L. Franklin and Mr. and Mrs. A. L. Franklin.

Mr. T. G. Fyfe has written to us correcting a mis-statement in his obituary notice of Mr. Pite which we published in the last number of the JOURNAL. It appears that Mr. Pite was a Londoner, born in Camberwell.

#### SIR HAROLD BRAKSPEAR, K.C.V.O. [F.]

Sir Harold Brakspear, a personal memoir of whom by Professor Hamilton Thompson was published in the last number of THE JOURNAL was born in Cheshire on 10 March 1870, and received his early architectural training in the office of his father, William Hayward Brakspear, at Manchester. In 1892 he passed the qualifying examination for Associateship of the Royal Institute of British Architects, being awarded a prize, after which he went into private practice at High Street, Corsham, Wilts, where he remained for the rest of his life. Among buildings actually designed by him early in his career were the Corsham Board Schools and Emmanuel Church, Exeter, for which he won the competition in 1897. But it was in connection with famous buildings of the past, whether by way of restoration or addition, that Brakspear won his great reputation. He began, in 1899, with Malmesbury Abbey, and then followed in succession Nuneaton Priory, Shrewsbury Abbey Tower, Pershore Abbey, and Worksop Priory, together with a long list of old country houses, such as Great Chalfield Manor and Little Sodbury Manor, Gloucestershire, Lacock Abbey, Wilts, Seagry House, and Hazelbury Manor. In 1921 he was appointed to undertake the restoration of St. George's Chapel, Windsor, a work which he completed with conspicuous success, and in 1930 was created a K.C.V.O. Brakspear was consulting architect to the Deans and Chapters of Windsor and Worcester, and a member of Advisory Committees for the Granting of Faculties to the Bishopsrics of Bristol and Salisbury, and in addition to the works already mentioned he carried out restorations at Bath Abbey, Sherborne Castle and Battle Abbey, and designed extensions to Ludlow Grammar School and Ludlow High School. He published many papers in various archaeological journals.

He was elected an Associate of the Institute in 1893 and a Fellow in 1928, and was also a Fellow of the Society of Antiquaries. From 1929 to 1930 he was the President of the Wilts and Dorset Society of Architects, and from 1930 to 1934 President of the Wessex Society of Architects.

In 1908 he married Lilian, the daughter of Mr. Walter Somers, of Halesowen, Worcestershire, and had a son and a daughter.

His practice is being carried on by his son, Mr. Oswald Somers Brakspear, at the same address.

#### LT.-COLONEL A. E. COGSWELL [F.]

Lt.-Col. A. E. Cogswell was born in 1858 and died on 8 October 1934. He studied at the Portsmouth School of Art, and was articled to Mr. George Rake of Portsmouth. It is not known what year he started in personal practice, but he was a partner in the firm of Rake, Son and Cogswell, which later

became Rake and Cogswell. From 1913 till 1920 he practised entirely independently, and in 1920 took into partnership his two sons, Mr. V. G. Cogswell [4.] and Mr. P. R. Cogswell, F.S.I., who are now carrying on the business at Prudential Buildings, Portsmouth, under the same name, A. E. Cogswell and Sons.

The principal works of the firm while Colonel Cogswell was connected with it include: Many alterations to public-houses, including 47 new hotels in Portsmouth and district, and brewery work; churches of the Ascension, St. Saviour's and St. Nicholas, Portsmouth; seven elementary schools in Portsmouth; estate developments, including 25 miles of roads in Portsmouth; Portsmouth Mental Hospital; several garages for the Southdown Motor Services, Ltd., and Wilts and Dorset Motor Services, Ltd.; several large factory buildings in Portsmouth; the office and printing establishment for the *Portsmouth Evening News*; several large drill halls for the Volunteers and Territorial Association; two large extension and alteration schemes to the Royal Portsmouth Hospital; and several extensions to Cottage Hospitals in the district.

He also prepared quantities for many public buildings, including the Municipal College, Portsmouth.

Lt.-Col. Cogswell was a Fellow of the Society of Architects, and the Hants and Isle of Wight Architectural Association, and was elected a Fellow of the Institute in 1921.

For 28 years he was actively connected with Volunteer and Territorial Forces. Served as Major with Wessex Brigade Field Artillery (T.) in 1914, and went to India and served on North-West Frontier for 18 months. He was invalided home 1916, and served in Training Command in various parts of England, relinquishing his commission in October, 1918. His battery was winner of the King's Prize three times for artillery shooting.

He was also Senior Past Master at his death, of Landport Lodge, Portsmouth, No. 1776; Senior Past First Principal of Landport Chapter; Past Senior Grand Deacon for Province of Hampshire and Isle of Wight.

A keen Rugby footballer, he was one of the founders of the Victoria Club, Portsmouth, and won many trophies as member of Southsea Rowing Club.

#### CHARLES BARRY CLEVELAND [F.]

Mr. C. B. Cleveland was born in 1880 and died on 18 August 1934, having been in practice for the last ten years in Toronto. He received his architectural training in the offices first of Mr. L. D. Fawcett, of Cambridge, then Mr. W. D. Caroe, and also of the late Mr. Leonard Stokes. For six years he worked in London, and in 1912 went to Canada. In 1924 he went into partnership with Mr. Darling and Mr. Pearson of Toronto, in 1931 the firm being called Darling, Pearson and Cleveland. While in partnership he was engaged on the following works: Sun Life Building, Montreal; Canadian Bank of Commerce, Head Office, Toronto; Trinity College, Toronto; Trinity College School, Port Hope; Private Patients' Building, Toronto General Hospital; and the Toronto Art Gallery. In 1926 Mr. Cleveland was elected a Fellow of the Institute; he was also a Fellow of the R.A.I.C.

The business of the firm is being carried on by Mr. John A. Pearson, 2 Leader Lane, Toronto, Ontario.

## Notes

### DR. FOXLEY NORRIS, K.C.V.O., HON. A.R.I.B.A.

The King received the Dean of Westminster (Dr. Foxley Norris) at Buckingham Palace on Thursday, 13 December, and invested him with the insignia of a Knight Commander of the Royal Victorian Order.

### DEPARTMENT OF OVERSEAS TRADE CONSULTATIVE COMMITTEE ON FINE ARTS

The Department of Overseas Trade of the Foreign Office and Board of Trade has appointed a Standing Consultative Committee to advise the Department on the selection of works of fine art for inclusion in exhibits organised by the Department for Exhibitions at home and abroad. The following is a list of the representatives nominated by the bodies concerned:—

INSTITUTION	NOMINEE
The National Gallery .. ..	Mr. H. I. Kay
The London Group .. ..	Mr. Rupert Lee
Arts and Crafts Exhibition Society	Mr. Noel Rooke
Royal Academy of Arts .. ..	Mr. W. W. Russell
Royal Society of Painter-Etchers and Engravers .. ..	Professor Malcolm Osborne, R.A. R.E.
Tate Gallery .. ..	Mr. J. B. Manson
Royal Institute of British Architects	Mr. H. M. Fletcher
Royal Society of British Sculptors	Mr. Gilbert Bayes
New English Art Club .. ..	Professor Randolph Schwabe
Royal Society of Painters in Water Colours	Mr. Adrian Stokes, R.A.

### OFFICE EXPERIENCE AND THE ASSOCIATESHIP OF THE R.I.B.A.

Attention is called to the fact that the Council have decided to discontinue from 1 February 1935, the concession whereby the Associateship of the R.I.B.A. is not withheld owing to inability to obtain the twelve months' office experience required under the regulations.

### R.I.B.A. PRIZE AWARDS

#### R.I.B.A. MEDALS FOR STUDENTS OF RECOGNISED SCHOOLS OF ARCHITECTURE

The Council of the R.I.B.A., on the recommendation of the Board of Architectural Education, have made the following awards:—

#### R.I.B.A. SILVER MEDAL AND £5 IN BOOKS

The R.I.B.A. Silver Medal and £5 in Books for Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination has been awarded to Mr. Alan Reiach of the School of Architecture, Edinburgh College of Art.

#### R.I.B.A. BRONZE MEDAL AND £5 IN BOOKS

The R.I.B.A. Bronze Medal and £5 in Books for Schools of Architecture recognised for exemption from the R.I.B.A. Intermediate Examination has been awarded to Mr. Brian Bunch of the Birmingham School of Architecture.

The R.I.B.A. Prize of £5 in Books for Schools of Art and Technical Colleges with facilities for the instruction of intending architects has been awarded to Mr. H. A. White, of the L.C.C. School of Building, Brixton, and a Certificate of Honourable Mention has been awarded to Miss Muriel Alden of the City of Oxford School of Arts and Crafts.

### THE INSTITUTE OF TRANSPORT

#### LECTURE ON AERODROME DESIGN

At an ordinary meeting of the Institute of Transport, to be held on Monday, 14 January, at 5.30 p.m., in the Lecture Theatre of the Institution of Electrical Engineers, Sir Leopold Savile, K.C.B., will read a paper on "Aerodrome Design."

The Institute of Transport has extended a cordial invitation to all officers and members of the R.I.B.A. to be present at the meeting. Early in January advance copies of the paper will be available for those wishing to take part in the discussion, and these can be obtained from the Secretary, Institute of Transport, 15 Savoy Street, Victoria Embankment, W.C.2.

### COURTAULD INSTITUTE OF ART

#### EXHIBITION OF BOOKS ON THE PRACTICE OF DRAWING AND PAINTING FROM 1668 TO 1856

A small exhibition of unusual character is being held at the Courtauld Institute of Art, 20 Portman Square, from 15 December to 11 January. This is to consist of a collection of books, kindly lent by Mr. F. Schmid, which were published in England between 1668 and 1856, and give instructions in drawing, perspective, oil painting, water-colour, and miniature-painting. Many of these books are finely illustrated, and throw much light upon methods and materials used in the past. The exhibition, the first of its kind to be organised in London, should therefore be of particular interest to artists and students of art. It will be open to the public on weekdays (except Christmas Eve, Christmas Day and Boxing Day) from 10 a.m. to 6 p.m. on presentation of a visiting card.

### GARDEN CITIES AND TOWN PLANNING ASSOCIATION

At a meeting of the Executive Committee of the Garden Cities and Town Planning Association on 7 December, the following resolution was passed:

"That the Association welcomes the announcement by the Government that legislation will be introduced to deal with ribbon development, and wishes to emphasise the urgent necessity of such action, in view of the increasing loss of life to which ribbon development is contributing.

"The Association again emphasises the economic and social waste involved in ribbon development and reiterates its policy to concentrate all forms of development in self-contained planned towns as the best means of meeting the requirements of industry, housing of the population and the safety of traffic.

"The Association urges the Government to provide facilities at the earliest possible moment for the introduction of the necessary Bill."

### INCORPORATED SOCIETY OF AUCTIONEERS AND LANDED PROPERTY AGENTS

We regret that in the Conference reports published in the last number of the JOURNAL, Mr. Arthur G. Minter, the delegate of the above Society, was wrongly described as President.

Mr. Minter is, in fact, President-Elect of the Society, and takes office at the next annual general meeting in March 1935. Mr. Leonard F. Arnold is the present President of the Society.



## ARCHITECTS' BENEVOLENT SOCIETY

## THE BLUE CIRCLE PLAYERS IN GALSWORTHY'S "LOYALTIES"

If any architect went to see the Blue Circle Players' production of Galsworthy's "Loyalties" merely with the intention of supporting the Architects' Benevolent Fund, he must have been agreeably surprised because the performance was one of high quality. Mr. Macaulay Eicke's production was smooth and notably free from the changes of tempo which usually distinguish the amateur performance from the professional. The casting, also, was very well done; some of the minor parts

were remarkably well studied, though this should not be taken as implying that the principals were anything but very good.

"Loyalties" is composed of a series of tense situations leading up to the suicide in the last scene. Each of these situations was given its proper value as part of a whole, building up to the final climax without slacking of tension or loss of illusion. Altogether it was an excellent performance and we shall look forward to future productions by the Blue Circle Players.

As a result of the generosity of the Cement Marketing Company a useful donation will be given to the Architects' Benevolent Fund.

## Allied Societies

## SHEFFIELD, SOUTH YORKSHIRE AND DISTRICT SOCIETY OF ARCHITECTS AND SURVEYORS

At a meeting of the above Society on 18 October, at the University, Sheffield, Mr. J. Mansell Jenkinson [F.], the President, delivered his Inaugural Address.

Mr. Jenkinson said he much appreciated the honour done to him in electing him as President, and said that he could face his term of office with a good deal more confidence in the knowledge that in Mr. Gibbs the Society had such an efficient Secretary.

It is my strong conviction, said Mr. Jenkinson, that a Society such as ours should exercise a considerable and beneficial influence upon the growth and well-being of our City. There is no question that Sheffield has greatly improved during the past 50 years, but I wish that it were possible for this Society to be taken into consultation more often when these schemes are in their early stages. I believe that Birmingham and other large towns have Civic Societies and I should like to think that our Society functioned in a similar way. It is rather unfortunate that so few of our members seek election to the City Council. It would be difficult to imagine any training that fitted a man better for the City Council than that of an Architect or Surveyor. I think you will all agree that the most important contribution that has been made to the Architecture of our City during the present year has been the new City Library and Art Gallery, and in the name of the Society I should like to congratulate our City Architect, Mr. Davies, and his staff on the admirable building they have designed. My only criticism is the choice of site which is unworthy of the building. Much as I admire the excellent work of our City Architects' Department, may I suggest that it would be a great encouragement to the younger architects of Sheffield if the old custom of occasionally arranging a competition for the design of a Corporation building were reverted to.

In discussing the amenities of Sheffield, Mr. Jenkinson said that a good deal of harm was done to the City through the unfortunate position of its railway stations in a very squalid part of the town, and through the poor car-parking arrangements.

With reference to development schemes, he noted with approval that the development of some of the sites cleared under the Housing Acts of 1925 and 1930 was already in hand, but regretted that the unprecedented development taking place in the suburbs meant the disappearance of all the old lanes and trees, and their replacement by rows of commonplace and ugly villas which were a reflection, not so much on the builders, who were concerned only to build what the public wanted, as on the public taste. For the ugliness of the modern villas he blamed the use of wrong and inharmonious materials, and their toleration by indifferent landowners. He thought no substantial improvement would come until the City Council took a greater measure of control into its hands when plans were submitted for approval and prohibited the use, for instance, of bright red machine-made roofing tiles and bricks. The only thing he could feel optimistic about was the fact that it was no longer possible to erect rows of ugly brick houses with only a back-yard in the rear and no garden at all.

Mr. Jenkinson congratulated the University Department of Sheffield on the progress made under the leadership of Mr. Welsh and also the students for their keenness in attending the Society meetings. The Department of Architecture was building up a fine library which could be used by members of the Society. He also referred to the Honorary Degree conferred on Mr. Wigfull by the University.

Mr. Jenkinson then referred to the centenary of the R.I.B.A., the work of the Architects' Benevolent Society, the consultations between the Society and the Yorkshire Builders' Federation, and concluded by saying how keenly anxious he was that the professional status of their Society should be fully maintained during his term of office.

## THE ESSEX, CAMBRIDGE AND HERTFORDSHIRE SOCIETY OF ARCHITECTS

At a Council meeting which was held at the R.I.B.A. new buildings on 11 December, all the members were accommodated in the Council Chamber, which was much appreciated and admired.

The West Essex Chapter arranged for the members of the Society to view the new building, which they were shown over by Mr. Grey Wornum, to whom they owe a debt of gratitude.

Afterwards the members and their ladies sat down to dinner at the Florence Restaurant, the guests of the evening being Mr. and Mrs. Grey Wornum, and at which a very pleasing event took place, Mrs. Fincham, the wife of the Chairman of the West Essex Chapter, made a presentation to Mr. A. C. Russell, the Hon Registrar of the Society in appreciation of the great work he had done for the Society in general and the West Essex Chapter in particular.

After dinner the party visited the Cambridge Theatre to see the production of *Admirals All*.

The arrangements for the evening were ably carried out by Mr. T. G. B. Scott.

## BERKS, BUCKS AND OXON ARCHITECTURAL ASSOCIATION

## TRAVELLING STUDENTSHIP

At a meeting of the Council of the Berks, Bucks and Oxon Architectural Association held on 12 October, it was decided to award the Association's Annual Travelling Studentship for 1934-35 to Mr. Kenneth A. Stevens, of Oxford.

The Studentship to the value of £50 is given to enable a senior architectural student to travel for the purposes of widening his knowledge of both Ancient and Modern Architecture.

Mr. Stevens has been a student of the Architectural Department of the Oxford City School of Art, and has been for several years in the office of Mr. R. Fielding Dodd [F.], of Oxford.

The Studentship Committee reported to the Council that the award was only made after careful consideration of the applications received, as all were accompanied by drawings of a high standard of proficiency.

## WEST YORKSHIRE SOCIETY OF ARCHITECTS

Mr. Victor Bain, president, took the chair at a meeting of the above society, held at the Leeds College of Art on 15 November, when a discussion took place as to the relationship between Art and Industry.

The President, in opening the discussion, said that if success was to be attained in industry it must walk hand-in-hand with art. The two should be inseparably linked together or one of them would suffer. From ancient times one could see the true union exemplified in the crafts of the mason, the potter and the metal worker; and in many others they had ample proof of the important part which art had played in the past. In the Renaissance period it might almost be said that industry had been the means of merchandising art. He thought the idea was growing, and that it was only the war of prices which prevented them producing to-day wares of a higher level of craftsmanship than ever before. The influence of surroundings upon employees was being appreciated, and even the engine room of a modern factory had its aesthetic amenities, as being the hub from which all else revolved; but much still remained to be done to bring art and industry into their proper relationship.

Mr. Norman Culley thought it was a great pity that art and its consequences should be so largely in the hands of politicians, who tended to regard art as a luxury rather than a necessity. History should be compiled from a march of the arts and not from the march of armies, which were the consequence of quarrels between

nations. The age when the Grecian cities were isolated, and rivalled each other in producing masterpieces, was the supreme age of art from which industry should never have been divorced.

Referring to the Gorel commission, Mr. D. S. Andrews, principal of the Leeds College of Art, said that when the English set out to solve any question they first formed a committee, which, in turn, formed sub-committees. What had been proposed by the commission, viz., the inculcation of an artistic spirit into the child's mind, might produce some effect in, say, 25 years, but he felt that something ought to be done which would show results much sooner than that. He thought the industrial artist was poorly paid, and in any case should not be employed upon what he might describe as museum pieces, but be set to produce articles of daily use which should be at once beautiful and cheap in price, and so be better employed.

Mr. G. H. Foggitt compared the design and craftsmanship of the eighteenth century with that of to-day, a difference not adequately explained by change in fashions. More stability of thought was wanted and less reliance on new-fangled ideas.

The great exhibition of 1851, said Mr. R. A. Easdale, was responsible for much bad art, and had a most disastrous effect on the crafts of the following decades. They were only just emerging from the slough of early Victorian Despond.

After further discussion it was resolved "That this meeting considers that one of the greatest ills from which modern civilisation suffers is the divorce of Art from Industry."

## SCHOOL NOTES

## ALVIDA AND LORENZO; OR, ARCHITECTURE PREFERRED

## THE ARCHITECTURAL ASSOCIATION SCHOOL PANTOMIME

"We are very remarkable people," sang the architect and the builder, the villains of the piece, in the first scene, with tuneful energy which characterised the singing throughout the evening. And then—"remarkable isn't the word"—they sang, with commendable modesty. Neither would it describe this year's pantomime, which was not a sufficiently sturdy vehicle, however skilfully guided by clever production, to entertain a composite and critical audience for the necessary three hours. We have learnt to expect enterprise and experimental audacity from the Association students in their annual excursions into drama. Probably those responsible for this year's pantomime preferred a polished finish to a slight poetical theme. If this was so they were entirely successful, from the elegant programme cover to the final hushed curtain.

A study of this programme prepared us for the opera-baroque setting, in which a beautiful princess has to choose between three suitors, for each of whom she sets a task. The debonair architect, sure of his horizontal way in steel and glass and more glass, has to seek scale from the giants of Bloomsbury. The building contractor to find culture. The builder's boy, destined to be the hero of the show, to lay bricks and more bricks.

The first act gave us some of the best singing and poorest book, but the second act was far the richest of the three in good ideas. It opened with a silly-symphonic incident delightfully sung by Mr. Salaman, his goat, and the Misses Parker and Sim. After this came the high light of the evening, a superb cameo of the two villains, afloat "in durance vile," on a storm-tossed sea; an object lesson, this, to our professional producers of swollen canvas billows. So successful was this excursion that a further descent to the ocean bed with its

inaudible fishy chorus was not so welcome, in spite of the striking scenery, as the next scene, in which some excellent voice impersonations were provoked by the architect in his search for the elusive scale. The drawing office treble was the best of these, in content as well as in quality.

The end of the second act was enlivened by the reappearance of the chorus, a brisk troupe led by Miss Aline Gale, whose infectious spontaneity and energetic dancing did much to dispel the languid atmosphere induced by persistent rhyming of the script. We would have enjoyed more of Miss Gale and her chorus.

In the third act a noisome dungeon provided a picturesque background for some musical soliloquies from the princess, and the last scene, in the palace grounds, with its distant view dwarfed by a mighty Jove who filled the Cyclorama with his presence and the auditorium with his voice, was extremely effective: a very well-spoken Jove whose bass had already been heard as Neptune and Lorenzo's goat.

I had hoped, misled by the title, that the story would not have its obvious conclusion, but that the architect himself, with his superior wardrobe and cultured intelligence, would be preferred. But the course of true love ran with pantomimic smoothness and faded out against a pastoral sunset.

Most of the small cast gave individually good performances, and I would particularly mention Miss Elma Thomas's fresh and charming voice, both in singing and speaking. Mr. Salaman would probably have shown us more of his comical ability had he not been oppressed by his duties off-stage, and he is to be congratulated on the smooth efficiency of the production.

Cabined in a minute space between an emergency exit and the scene shifters' most active field, a small orchestra gave splendid support to the singers. This must have meant hard work for the players and for whoever scored the music. Was it Mr. A. B. Hitch or Prospero, who, with Mr. Adrian Jones, provided the "sweet airs that gave delight"? May the practice of orchestral accompaniment to pantomimes flourish.

## THE LEEDS SCHOOL OF ARCHITECTURE

The Autumn Term commenced at a later date than in previous years as the vacations have been completely re-organised in order to enable students to travel and carry out research during the summer months. This re-organisation will also have the advantage of making all three terms of equal length.

The course leading to the school diploma in town and country planning and housing commenced this session, and is proving very popular. The diploma carries full exemption from the final examination of the Town Planning Institute.

The fortunate winners of the Leeds Travelling Scholarship and the Nicholson Scholarships returned from their travels and brought back glowing reports of their experiences. It will be remembered that the following members of the school were successful candidates for the Nicholson Scholarships:—H. J. Brown, J. R. Tolson, K. Warman, G. L. Taylor and R. H. Mann; and that R. H. Thompson was awarded the Leeds Travelling Scholarship.

Following these successes the West Yorkshire Society of Architects announced earlier in the term that its design prize had been won by C. Watson—a fifth-year diploma student—and its measured drawings and sketching prize by A. Lumb—a fourth-year diploma student.

The Students' Society held its first dance of the year on Saturday,

10 November, and the main studio of the school was suitably decorated as a background for the dance, which was entitled "In Town To-night." Over 200 people attended the dance dressed as celebrities, and the diversity of costumes indicated many types.

On Wednesday, 28 November, a large number of students of the school together with members of the staff visited the new R.I.B.A. building, over which they were conducted by Mr. Grey Wornum. Mr. Wornum's kindness and the interesting way in which he described the building were greatly appreciated. A number of the old students of the school who are now living in London joined in the visit.

Afterwards the party divided into groups and visited various buildings of interest including the new Underground Railway stations, Mount Royal flats, the Building Centre and some of the Wren churches.

The annual exhibition of the work of the School of Architecture was held in July last, but the school is now holding a further exhibition in conjunction with the College of Art. This was opened by Sir James Baillie, Vice-Chancellor of the University, on 26 November.

A very successful public lecture was given on 12 November under the auspices of the College by Mr. J. E. Barton on "Characteristics of English Art," and was attended by a large number of the public.

## NOTES FROM THE MINUTES OF THE COUNCIL

20 November 1934

## THE PRESIDENT

The Council expressed their thanks to the President for the admirable way in which he had fulfilled his presidential duties during the very difficult period of his tenure of office and conveyed to him their appreciation of the very able manner in which he had conducted the ceremony at the Royal Opening of the new building.

## THE NEW BUILDING

On the proposition of the President it was resolved to convey the sincere congratulations of the Council to the Architect, Mr. G. Grey Wornum, on the happy and successful result of his labours.

## THE CENTENARY

It was resolved to send messages of thanks to all Societies, British and foreign, which have sent addresses or messages of congratulation in connection with the Centenary Celebrations.

## THE R.I.B.A. STATUTORY EXAMINATION FOR DISTRICT SURVEYORS, OCTOBER 1934

The Board of Architectural Education reported that at the Examination held in October, 12 candidates sat, of whom the following were successful:—

Bowers, George S.  
Fogden, Joseph  
Hesketh, Hubert A.  
Mitchell, Cyril.  
Padget, John I.

## THE R.I.B.A. EXAMINATION FOR BUILDING SURVEYORS, OCTOBER 1934

The Board reported that two candidates sat for this Examination and that the following was successful:—

Pollard, Harry E.

## COMPETITION FOR THE OWEN JONES STUDENTSHIP

On the recommendation of the Board it was resolved that the competition for the Owen Jones Studentship be conducted in two stages as at present, but that a 12 hours' sketch design "en loge" be instituted at the beginning of the second stage.

It was further resolved that the subject for the Owen Jones Student-

ship competition be announced in general terms to the candidates chosen to take part in the Final Competition.

## THE LONDON DIOCESAN FUND AND THE HONORARY ADVISORY COMMITTEE OF ARCHITECTS

The Practice Standing Committee reported that their suggestions for the amendment of the London Diocesan Fund Regulations governing the appointment of architects had, after protracted negotiations, been very largely adopted by the London Diocesan Fund.

The Committee expressed their thanks to the President for his good offices in the matter, and also to members of the Sub-Committee, whose services in the negotiations had been of the utmost value.

## THE STATUTORY RECOGNITION OF ARCHITECTS

The Executive Committee reported that, upon the recommendation of the Public Relations Committee, they had submitted a considered memorandum to the Minister of Health on the statutory recognition of architects and the need for legislation to ensure the employment of qualified architects for all house building by public authorities and all house building by private persons and companies which is financed or subsidised from public funds.

## BALCONIES TO FLATS FOR THE WORKING CLASSES

The Executive Committee reported that they had issued for publication the memorandum prepared by the Art Standing Committee incorporating the amendments suggested by the Minister of Health.

## SLUM CLEARANCE AND TOWN PLANNING

The Executive Committee reported that they had approved the report of the Joint Meeting of the Slum Clearance Committee and the Town Planning and Housing Committee embodying the following recommendations:—

1. That the Joint Meeting, having considered the Report of the Slum Clearance Committee, are in agreement with the broad principles embodied in the Report, but are of opinion that in Town Planning respects it requires development and amplification;

2. That this development and amplification is the appropriate work of the Town Planning and Housing Committee, in that Committee's general consideration of town planning, and it was thought desirable that this work should be undertaken by them assisted by the addition to that Committee of members of the Slum Clearance Committee for the last Session; and

3. That in the opinion of the Joint Meeting it is advisable to defer the calling of the Conference of interested bodies referred to in the report, pending the Town Planning and Housing Committee's development and amplification of the Report.

#### GRANT TO THE NORTH BRITISH ARCHITECTURAL STUDENTS' ASSOCIATION

The Executive Committee reported that they had approved the recommendation of the Officers of the Board of Architectural Education and the Finance and House Committee to make a grant of £25 a year for three years to the North British Architectural Students' Association.

#### PERMANENT LOAN OF DRAWINGS TO THE R.I.B.A. COLLECTION

It was reported that Lord Ravensworth, of Ravensworth Castle, had kindly given an interesting and valuable set of drawings of Ravensworth Castle, by John Nash, on permanent loan.

The cordial thanks of the Council have been conveyed to Lord Ravensworth.

#### BRITISH STANDARDS INSTITUTION COMMITTEE ON TILES

The Science Standing Committee reported that Mr. S. Pointon Taylor had been appointed as R.I.B.A. representative on B.S.I. Technical Committee B 18, Concrete Roofing Tiles, and on Sub-Committee B 5 2, Clay Tiles.

#### BRITISH STANDARDS INSTITUTION COMMITTEES ON PIPES

The Science Standing Committee reported that Mr. H. D. Scarles-Wood had been appointed as R.I.B.A. representative on B.S.I. Technical Committee ME/28, Pipe Threads, and that Mr. C. J. Morreau (of the Building Research Station) had been appointed as R.I.B.A. representative on B.S.I. Sub-Committee ME 27 3, Pipe Fixings.

#### CO-OPTION OF ADDITIONAL MEMBER OF SCIENCE STANDING COMMITTEE

The Science Standing Committee reported that acting under the terms of Bye-law 52, they had co-opted Dr. R. E. Stradling *Hon. A.* as an additional member of the Committee.

#### THE COURT OF GOVERNORS OF UNIVERSITY COLLEGE OF THE SOUTH-WEST OF ENGLAND (EXETER)

Mr. John Bennett *[F.]* was reappointed to represent the R.I.B.A. on the above body for the three years ending 31 July 1937.

#### R.I.B.A. ARCHITECTURE MEDALS: THE NEW SOUTH WALES CHAPTER OF THE ROYAL AUSTRALIAN INSTITUTE OF ARCHITECTS

The award of the R.I.B.A. Architecture Medal for New South Wales in favour of the British Medical Association Building, Macquarie Street, Sydney, designed by Messrs. Fowell and McConnel *[F. and A.]*, was formally approved.

#### THE DEPARTMENTAL COMMITTEE ON THE COST OF HOSPITALS AND OTHER PUBLIC BUILDINGS

The Executive Committee reported that the "ad hoc" Committee, of which Mr. Kenneth Cross was Chairman and Convener, had prepared and submitted a report on the cost of Public Baths, etc., for consideration by the Departmental Committee on the Cost of Hospitals and other Public Buildings.

The Executive Committee also reported that they passed a cordial vote of thanks in favour of Mr. Cross and the members of his Committee.

#### THE R.I.B.A. CLUB, OLYMPIA

The Executive Committee reported that they had passed votes of thanks in favour of Mr. Greville Montgomery for his kindness in placing accommodation at the disposal of the R.I.B.A. free of charge and in favour of Messrs. Maples for the loan of furniture and equipment without charge.

#### OBITUARY

The Executive Committee reported that they had sent messages of sympathy to Lady Sulman, the Royal Australian Institute of Architects and the Institute of Architects of New South Wales, upon the death of Sir John Sulman *[F.]* and to Mrs. Berlage and the Dutch Architectural Societies upon the death of Dr. H. P. Berlage (Hon. Corresponding Member and Royal Gold Medallist, 1932).

#### THE STAFF

The President expressed the thanks of the Council to the Staff for the strenuous and devoted service they had given and were giving in connection with the move from Conduit Street to Portland Place, the arrangements for the Royal Opening Ceremony, the organisation of the Centenary Conference and the International Exhibition.

#### MEMBERSHIP

*Election, 3 December 1934.* Applications for membership were approved as follows:—

As Fellows .. .. .	12 applications
As Associates .. .. .	119 ..
As Licentiates .. .. .	9 ..

*Reinstatement.* The following ex-members were reinstated:—

As Fellow:	Harold Bertram Challen.
As Associates:	William Victor Coates Bernard Dangerfield Robert Mackison McNaught
As Licentiates:	Philip Roland Berry James Percy Crosby Neville Hampson Charles Ernest Lawrence Ernest George Wilks

*Resignations.* The following resignations were accepted with regret:—

Walter Hargreaves Bourne <i>[F.]</i>
Leslie Gordon Lunan <i>[A.]</i>
Robert Percival Sterling Twizell <i>[A.]</i>
Frederick John Almond <i>[L.]</i>
Alexander Black <i>[L.]</i>
John Alexander Black <i>[L.]</i>
William Gill <i>[L.]</i>
Richard Leslie Carby Hall <i>[L.]</i>
Christian Albert George Mandel <i>[L.]</i>
Augustus William Newman <i>[L.]</i>
Joseph Charles Howard Sandbach <i>[L.]</i>
Tom Walter Matcham Thornton <i>[L.]</i>

*Transfer to the Retired Members Class.* The following members were transferred to the Retired Members Class:—

As Retired Fellows:	Sir George Washington Browne Percy Morris John Murray (Edinburgh)
As Retired Associates:	Willie Hemingway Arthur Harry Heron Cecil Stuart Roche Harold Conybeare Trimnell
As Retired Licentiates:	John Anderson William Albert Baynes Charles McArthur Butler Benjamin Robert Irvin John Woodfield Smith

*Transfer to Associateship.* The following architect was transferred to the Associateship under the provisions of the Supplemental Charter of 1925:—

John Charles Harry Bawcutt



## Membership Lists

### APPLICATIONS FOR MEMBERSHIP ELECTION: 14 JANUARY 1935

In accordance with the terms of Bye-laws 10 and 11 an election of candidates for membership will take place at the Council Meeting to be held on Monday, 14 January 1935. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, are herewith published for the information of members. Notice of any objection or other communication respecting them must be sent to the Secretary R.I.B.A. not later than Tuesday, 1 January 1935.

#### AS HON. ASSOCIATES (3)

- CASSON: STANLEY M. A., F.S.A., 8 New College Lane, Oxford. Nominated by the Council.  
HUSSEY: CHRISTOPHER EDWARD CLIVE, 13 Cadogan Square, S.W.1. Nominated by the Council.  
TRISTRAM: ERNEST WILLIAM, Hon. D.Litt. (Oxon), A.R.C.A., 120 Grand Drive, West Wimbledon, S.W.20. Nominated by the Council.

#### AS FELLOWS (9)

- BAX: EDWIN GEORGE GOODSON [A. 1905], County Hall, S.E.1: "Yewhurst," Kidbrooke Grove, Blackheath, S.E. Proposed by Fredk. R. Horns, G. Topham Forrest and E. P. Wheeler.  
BHEDWAR: CAVASJI KAIKHUSHIRU [A. 1924], 17 Elphinstone Circle, Fort, Bombay; Above Messrs. Kemp & Co., Cumbala Hill, Bombay 6. Proposed by D. W. Ditchburn, H. Foster King and S. K. Bhedwar.  
CHILTON: ERNEST ALFRED, F.S.I. [A. 1925], Loxfield Chambers, Uckfield, Sussex; "Ridgedown," Uckfield. Proposed by Wm. H. Overton, Major Harry Barnes and Sydney Tatchell.  
CRABB: HENRY RALPH, M.Inst.C.E., F.S.I. [A. 1908], 7 Little Park Gardens, Enfield, Middlesex; 4 River Front, Enfield. Proposed by Charles W. Reeves, Albert E. Kingwell and Herbert J. Axten.  
GREIG: BAXTER [A. 1902], District Surveyor for St. Marylebone East, 1 Newman Street, W.1; 82 Crescent Lane, Clapham Park, S.W.4. Proposed by H. D. Searles-Wood, Sir Edwin-Cooper, J. Alan Slater and G. Grey Wornum.  
HARTLEY: WILLIAM DAVID [A. 1928], 226 High Street, Slough; "Outlands," Wexham Woods, Slough. Proposed by B. L. Sutcliffe, Herbert Spink and Stanley Hamp.  
PASHEN: JOHN HERBERT, F.S.I., A.M.T.P.J., F.R.S.A. [A. 1926], Architect and Town Planning Adviser to the Central Town Planning and Building Committee, Dar-es-Salaam, Tanganyika Territory, East Africa. Proposed by G. H. Lewin and Ernest J. Brett and applying for nomination by the Council under the provisions of Bye-law 3 (d).  
TRENT: WILLIAM SYDNEY [A. 1926], 123 Regent Street, W.1; 32 The Uplands, Loughton, Essex. Proposed by William T. Benslyn, Henry C. Smart and W. E. Trent.  
and the following Licentiate who is qualified under Section iv, Clause 4, (c) (ii) of the Supplemental Charter of 1925:—  
HEWLITT: ARTHUR GEORGE, 17 Queens Road, Central, Hongkong; 39 Humphreys Buildings, Kowloon, Hongkong. Proposed by Geo. W. Grey, Leslie Ross and A. G. W. Tickle.

#### AS ASSOCIATES (29)

- BALSTONE: MISS JOYCE M. L. [Passed five years' course at the Architectural Association. Exempted from Final Examination], 40 Gerald Road, Bournemouth. Applying for nomination by the Council under the provisions of Bye-law 3 (d).  
BANKS: ROBERT LOUIS [Passed five years' course at the Architectural Association. Exempted from Final Examination], 26 Sandy Lodge Road, Moor Park, Rickmansworth. Proposed by Howard Robertson, John Grey and Julian R. Leathart.  
BIRD: GERALD PELHAM [Passed five years' course at the Architectural Association. Exempted from Final Examination], Basingfield, Basingstoke. Proposed by Darcy Braddell, Charles Cowles-Voysey and Howard Robertson.

CAMPBELL: JOHN [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], 49 St. Kilda Drive, Glasgow, W.4. Proposed by T. Harold Hughes, Herbert A. Welch and A. G. Henderson.

CARDEN: ANDREW [Passed five years' course at the Architectural Association. Exempted from Final Examination], 28 Coleherne Court, S.W.5. Proposed by Howard Robertson, John Grey and J. R. Leathart.

DEWING: FRANK MARTIN [Final], Point House, Aylsham Road, Norwich. Proposed by J. Owen Bond, Eric W. B. Scott and Stanley J. Wearing.

DUGGAN: DANIEL MICHAEL [Passed five years' course at the Architectural Association. Exempted from Final Examination], 46 Reconquista, Buenos Aires, Argentine. Proposed by Howard Robertson, John Grey and Julian Leathart.

DUKE-WOOLEY: HILARY BEECHAM DUKE [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 2 Palace Court, W.2. Proposed by Professor A. E. Richardson, Matthew J. Dawson and L. Stuart Stanley.

DUNCAN: ALEXANDER [Passed five years' course at the School of Architecture, Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination], 130 Nevill Road, Stoke Newington, N.16. Proposed by R. Leslie Rollo, B. George and applying for nomination by the Council under the provisions of Bye-law 3 (d).

FINCH: RICHARD HENRY CAREW [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 9 Cheyne Row, Chelsea, S.W.3. Proposed by Professor A. E. Richardson, C. Lovett Gill and Sir Giles Gilbert Scott.

FLEMING: LEONARD HUXLEY, A.A. Dip. [Passed five years' course at the Architectural Association. Exempted from Final Examination], 165 Exploration Buildings, Johannesburg, South Africa. Proposed by F. L. H. Fleming, Robert Howden and Gordon Leith.

GEDDES: WILLIAM JAMES [Passed five years' course at the School of Architecture, Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination], 9A Station Road, Portessie, Buckie, Banffshire. Proposed by R. Leslie Rollo, John G. Marr and applying for nomination by the Council under the provisions of Bye-law 3 (d).

GODDARD: THEODORE DAVID [Passed five years' course at the Architectural Association. Exempted from Final Examination], Oakdene, Alleyn Park, West Dulwich, S.E.21. Proposed by Howard Robertson, J. Murray Easton and G. Westrup.

HEATH: WALTER FRANCIS GERARD [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 51 Chudleigh Road, Brockley, S.E.4. Proposed by Professor A. E. Richardson, Matthew J. Dawson and L. Stuart Stanley.

JAMES: FRANK NORMAN [Passed five years' course at the Architectural Association. Exempted from Final Examination], 36 Braemar Avenue, Wood Green, N.22. Proposed by Howard Robertson, Herbert A. Welch and Thos. E. Scott.

JOHNSTON: MISS MONA BLAIR MCGAREL [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], Pennyfields, Chobham, Surrey. Proposed by Professor A. E. Richardson, Matthew J. Dawson and L. Stuart Stanley.

MARSTON: FRANK [Final], 27 Greenway, W. Chislehurst, Kent. Proposed by Cecil T. Mitchell, M. Eyre Walker and F. E. Mennie.

MOIRA: RICHARD EDWARD [Passed five years' course at the Architectural Association. Exempted from Final Examination], 34 Addison Road, W.14. Proposed by Sir Giles Gilbert Scott, Howard Robertson and L. H. Bucknell.

- OHLSSON: RAE FULLER [Passed the qualifying Examination approved by the Board of Architectural Education of the Institute of South African Architects], Barclays Bank Buildings, St. Georges Street, Cape Town. Proposed by F. K. Kendall, John Perry and H. J. Brownlee.
- PEAKE: CLIVE RICHARD WILLIAM [Passed five years' course at Armstrong College School of Architecture (University of Durham), Newcastle-on-Tyne. Exempted from Final Examination], 9 Tunstall Terrace, Sunderland, Co. Durham. Proposed by Professor R. A. Cordingley, W. Milburn, Junr., and S. W. Milburn.
- PETERS: BERNARD, Dip.Arch. [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], 158 Prescott Road, Fairfield, Liverpool 7. Proposed by Professor Lionel B. Budden, J. Ernest Marshall and T. F. Shephard.
- REEKIE: RONALD FRASER [Passed five years' course at the School of Architecture, Leeds College of Art. Exempted from Final Examination], 24 Woburn Square, W.C.1. Proposed by Joseph Addison, John C. Procter and Chas. W. Tomlinson.
- RICHARDSON: JOHN CLIFFORD [Passed five years' course at the School of Architecture, Victoria University, Manchester. Exempted from Final Examination], 32 Manor Road, Stretford, Manchester. Proposed by John Swarbrick, Gerald Sanville and Professor R. A. Cordingley.
- TAYLOR: ALFRED KENNETH [Passed five years' course at the Department of Architecture, University of Sheffield. Exempted from Final Examination], 30 Victoria Road, Sheffield 10. Proposed by J. Mansell Jenkinson, Charles Matthew Hadfield and Stephen Welsh.
- TAYLOR: CYRIL MAXWELL, B.Arch. [Passed five years' course at the School of Architecture, McGill University, Montreal. Exempted from Final Examination], 248 King Street East, Brockville, Ontario. Proposed by Philip J. Turner, Percy E. Nobbs and Robert H. Macdonald.

- THOMSON: WILLIAM INNES [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], "Sunnycroft," Barnton, Midlothian. Proposed by John Begg, F. C. Mears and J. Inch Morrison.
- VARCOE: ALEXANDER WENTWORTH [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], 1 Brunstane Road, Joppa, Midlothian. Proposed by John Begg, J. Inch Morrison and F. C. Mears.
- WATSON: ADAM [Final], 70 Craigpark, Dennistoun, Glasgow. Proposed by T. Harold Hughes, William J. Smith and A. G. Henderson.
- WILLIAMS: CENYDD WADE [Final], 23 Broadhurst Avenue, Edgware, Middlesex. Proposed by A. J. Butcher, T. Alwyn Lloyd and Percy Thomas.

## AS LICENTIATE (1)

- SAYER: THOMAS FRANCIS, 43 Cornfield Road, Eastbourne; 99 Milton Road, Eastbourne. Proposed by John D. Clarke, Arthur R. G. Fenning and Alwyn Underdown.

## ELECTION OF STUDENTS

- DREWITT: GEOFFERY BERNARD, Trelyn, Polwithin, Penzance.
- EVANS: WILLIAM HUBERT, The Old Cottage, Corbets Tey, Upminster, Essex.
- HALL: HERBERT, 33, Sunnyside Terrace, Rooms Lane, Morley, Leeds.
- HICKMAN: HOWARD THOMAS, "Hill Croft," Lubenham Hill, Market Harborough.
- HODGES: MARY GRAHAM, 96 Ross Road, South Norwood, London, S.E.25.
- JOHNSTON: REGINALD WILLIAM, 29 Lauder Road, Edinburgh.
- M'CAUGHAN: REGINALD ELLERSLEY, "Mount Auburn," Finaghy Park, Belfast.
- THRAVES: LIONEL ALFRED, 63 Loughboro' Road, West Bridgford, Notts.
- WOOD, KENNETH MARTIN, 86 Park Road, Newcastle-on-Tyne.

## Notices

### THE THIRD GENERAL MEETING, SESSION 1934-35, MONDAY, 14 JANUARY 1935, at 8 P.M.

The Third General Meeting of the Session 1934-35 will be held on Monday, 14 January 1935, at 8 p.m., for the following purposes:—

To read the Minutes of the Second General Meeting held on Monday, 17 December 1934; formally to admit members attending for the first time since their election.

To announce the Council's nomination for the Royal Gold Medal 1935.

To read the Council's Deed of Award of Prizes and Studentships 1935.

Mr. Edward Maufe, M.A.(Oxon.), [F.], to read a criticism of the designs and drawings submitted for the Prizes and Studentships 1935.

### ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 11 March 1935, they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 19 January 1935.

### LICENTIATES AND THE FELLOWSHIP

The attention of Licentiates is called to the provisions of Sec-

tion IV, Clause 4 (b) and (c), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

### THE USE OF THE TITLES "CHARTERED ARCHITECT" AND "REGISTERED ARCHITECT"

Now that the Registration Act is in force, the Council have been asked to give advice with regard to the best way to use the title "Registered Architect" by members of the R.I.B.A. who have been placed on the Register, and who already have the right to use the designation "Chartered Architect."

The Council recommend that members of the R.I.B.A. who have been registered should use the designation "Chartered and Registered Architect."

### EXHIBITION AT THE R.I.B.A.

#### INTERNATIONAL ARCHITECTURE 1924-34

The International Exhibition of photographs and models of buildings completed between the years 1924-34, now on view at the R.I.B.A., 66 Portland Place, W.1., will be open to the public free of charge until 3 January between the hours of 10 a.m. and 8 p.m. (Saturdays 5 p.m.).

## DISCIPLINARY ACTION

Mr. F. R. Gould Wills, of 16 Harpur Street, W.C.1, a Fellow, was reprimanded by decree of the Council dated 20 November 1934 made pursuant to the bye-laws.

Mr. Henry Augustus Ellis, of 9 St. Mary Street, Swansea, a Fellow, was reprimanded by decree of the Council dated 3 December 1934 made pursuant to the bye-laws.

Mr. Stuart Cameron Kirby, of 1A Duke Street, Manchester Square, W.1, a Fellow, was reprimanded by decree of the Council dated 3 December 1934 made pursuant to the bye-laws.

Mr. Edwin Maddison Lawson, of 19 Ridley Place, Newcastle upon-Tyne, an Associate, was reprimanded by decree of the Council dated 3 December 1934 made pursuant to the bye-laws.

The membership of Mr. Ernest Hooley, of Cleve Lodge, 23 Elm Avenue, Long Eaton, near Nottingham, a Licentiate, has been by decree of the Council made pursuant to the bye-laws, suspended for a period of two years from 3 December 1934, and accordingly he ceases during that period to be a member of the Royal Institute.

## Competitions

## CEMENT MARKETING CO.: WORKING MEN'S FLATS

The Cement Marketing Company are holding a competition for designs for five-storey blocks of working-men's flats suitable for construction in reinforced concrete.

Assessors: Mr. Joseph Emberton [F.], Mr. Burnard Geen, M.Inst.C.E., and Mr. L. H. Keay [F.].

Premiums: £300, £200, £100.

Last day for receiving designs: 19 January 1935.

Conditions may be obtained on application to the Publicity Department, Cement Marketing Company, Ltd., Portland House, Tothill Street, London, S.W.1.

## CROYDON: DEVELOPMENT SCHEME

The Corporation of Croydon are holding a competition for the lay-out and development of a site in the centre of the town.

Assessor: Mr. Thomas Adams, F.S.I., M.T.P.I. [F.].

Premiums: £500, and £350 to be divided between not more than three placed next in order of merit.

Last day for receiving designs: 30 April 1935.

Last day for questions: 31 January 1935.

Conditions may be obtained from the Town Clerk, Town Hall, Croydon. Deposit £1 1s.

## GLOUCESTER: CEMETRY CHAPEL AND BUILDING

The Gloucester Corporation invite architects practising in the area of the Wessex Society of Architects to submit in competition, designs for a cemetery chapel and auxiliary buildings at Coney Hill.

Assessor: Mr. Edward Manfre [F.].

Premiums: 125 and 100 guineas.

Last day for receiving designs: 27 March, 1935.

Conditions of the conditions may be obtained on application, before 31 December, 1934, to Mr. C. J. Sendmore, City Surveyor, 21 Eastgate Street, Gloucester.

## WEMBLEY: NEW MUNICIPAL OFFICES

The Wembley Urban District Council invite architects of British nationality and resident in the British Isles to submit in competition designs for new municipal offices, public library and fire station.

Assessor: Mr. Stanley Hamp [F.].

Premiums: £300, £250, £150 and £100.

Last day for receiving designs: 1 March 1935.

## WEST HUMBERSTONE, LEICESTER: BRANCH LIBRARY

The Corporation of the City of Leicester invite architects resident or practising within the City boundaries to submit in competition designs for a Branch Library to be erected at West Humberstone.

Assessor: Mr. H. A. Gold, M.C. [F.].

Premiums: £75, £50 and £25.

Last day for receiving designs: 28 February 1935.

Last day for questions: 14 December 1934.

Conditions may be obtained on application to the City Surveyor, Town Hall, Leicester. Deposit £1 1s.

## WIRRAL U.D.C.: NEW COUNCIL OFFICES

The Wirral U.D.C. are holding a competition for new Council Offices, to be erected at Pensby Road, Heswall, limited to architects practising in Liverpool, Birkenhead and Chester.

Assessor: Mr. Gilbert Fraser, M.C. [F.].

Premiums: £40, £30, £20.

Last day for receiving designs: 31 December 1934.

## Members' Column

## DISSOLUTION OF PARTNERSHIP

Mr. MICHAEL DUGDALE, A.R.I.B.A., and Mr. Godfrey Samuel, A.R.I.B.A., will resign their partnerships with Messrs. Tecton, of 57 Haymarket, S.W.1, from 1 January 1935. Mr. Samuel will continue to practise from that address until 31 March 1935. Mr. Dugdale will open an office at 18A Elizabeth Street, S.W.1.

## NEW PARTNERSHIP

Mr. C. H. JAMES, F.R.I.B.A., and Mr. S. F. Bywaters, F.S.I. (of the firm of James and Bywaters, 33 Bedford Place, W.C.1), and Mr. S. Rowland Pierce, A.R.I.B.A., have entered into partnership. The style of the new firm will be James and Bywaters and Rowland Pierce and the practice will be carried on at the above address. Telephone: Museum 9952.

## PARTNERSHIP

Mr. T. TALFOURD CUMMING, F.R.I.B.A., of King Edward Buildings, Station Road, Reading, architect and surveyor, has taken into partnership Mr. C. W. B. Ferguson, A.R.I.B.A. The practice will be carried on as before at the above address.

## NEW PRACTICE

Mr. JOHN S. DAW [A.] has commenced practice as architect and surveyor at 5 Charlotte Street, Perth, and will be pleased to receive trade inquiries and catalogues.

## CHANGES OF ADDRESS

MESSRS. BAILY AND EBERLIN moved their offices to No. 3 College Street, Nottingham, on Monday, 17 December 1934, to which address all future communications should be sent.

BRIAN S. ROBERTS, A.R.I.B.A., has changed his address to 20 Wilson House, Larkhall, S.W.3, telephone: Macaulay 3619, and will be pleased to receive trade catalogues.

WALDO MATTLAND AND PARTNERS, lighting consultants, have moved their offices to 20 Buckland Crescent, N.W.3 (Primrose 1668), and are working in association with D. Winton Thorpe, A.M.I.E.E., consulting electrical engineer, Victoria 6436.

## CHANGE OF ADDRESS AND NOTIFICATION OF PARTNERSHIP

AFTER 25 December 1934 Mr. R. C. White-Cooper, B.A., A.R.I.B.A., and Mr. Sydney R. Turner, L.R.I.B.A., will practise in partnership at Amberley House, Norfolk Street, Strand, W.C.2.

## VACANCY FOR SENIOR ASSISTANT

FIRM of London Architects have a vacancy for a senior assistant with a view to partnership. Must be a member of the R.I.B.A. Write stating age and experience. Apply Box No. 1212, c/o Secretary R.I.B.A.

## Minutes II

## SESSION 1934-1935

At the Second General Meeting of the Session, 1934-1935, held on Monday, 17 December 1934, at 8 p.m.

Sir Giles Gilbert Scott, R.A., President, in the Chair.

The attendance book was signed by 35 Fellows (including 12 Members of Council), 47 Associates (including 2 Members of Council), 15 Licentiates (including 1 Member of Council), and a very large number of visitors.

The Minutes of the First General Meeting held on 3 December, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of:—

The Rt. Hon. Lord Riddell, Hon. Member of the late Society of Architects, transferred to Hon. Associateship of the Royal Institute in 1925.

Henri Paul Nénot, elected Hon. Corresponding Member (France) 1905. M. Nénot was the Royal Gold Medallist for 1917.

Thomas Falconer, transferred to Fellowship 1925.

James Edward Clifton, elected Fellow 1889, transferred to Retired Fellowship 1920.

Walter Wadman Snailum, elected Licentiate 1910.

And it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

R. G. M. Chase [J.]

Laurence Fermaud [J.]

Leslie J. Grigg [J.]

C. Y. Koh [J.]

Miss Kathleen I. Maynard [J.]

Alexander Miller [J.]

Miss R. M. Oldacres [J.]

Charles Pike [J.]

J. G. Simpson [J.]

Cyril L. Sjöström [J.]

K. E. Curry [J.]

Alick Low [Student]

Mr. Edward Maufe, M.A., Oxon. [F.], having read a Paper on "Modern Church Architecture," on the motion of Mr. H. S. Goodhart-Rendel [F.], seconded by The Rt. Rev. The Lord Bishop of Southwark, a vote of thanks was passed to Mr. Maufe by acclamation and was briefly responded to.

The President presented the R.I.B.A. London Architecture Medal and Diploma to Messrs. Welch, Cachemaille-Day and Lander [F., A. and A.], for their building St. Saviour's Church, Eltham. Mr. Herbert A. Welch [F.] and Mr. N. F. Cachemaille-Day [A.] briefly thanked the President and Council on behalf of the architects.

The Rt. Rev. the Lord Bishop of Southwark, as representative of the owners of the building, and Mr. F. B. Pitcher and Mr. F. Booker, as representatives of the Contractors for the building, also spoke.

The proceedings closed at 9.48 p.m.

## Architects' Benevolent Society

## PENSION AND FAMILY PROVISION SCHEME FOR ARCHITECTS

The provision of an adequate pension when working days are over has been a matter of grave concern to the professional man since interest rates on gilt-edged and other safe stocks have fallen with no immediate prospect of recovery. There was a time when a few thousand pounds meant comfort, but those days have gone, and the scheme of pension and family insurance outlined below makes its appearance at a most opportune moment.

The scheme has been formulated by the Insurance Committee of the Architects' Benevolent Society and is available to all members of the R.I.B.A. and its Allied and Associated Societies. An adequate pension can be secured, fixed in amount, and in every way guaranteed, together with the benefit of a widow's pension, payable for life and similarly guaranteed, if the member does not reach retirement age.

The scheme is designed on the broadest lines and the member without dependants may take advantage of the pension benefit alone or the pension can be commuted for a cash sum if desired.

## BENEFITS UNDER THE SCHEME

The benefits under the scheme include:—

- (1) A Member's Pension, which may be effected for units of £50 per annum, payable monthly and commencing on attainment of the anniversary of entry nearest to age 65. This pension is guaranteed over a minimum period of five years and payable thereafter for the remainder of life.
- (2) The Beneficiary's Pension, payable as from the anniversary mentioned in Benefit No. 1, but to the widow (or other nominated beneficiary) if the member dies before age 65. The amount of this pension is adjusted in accordance with the disparity between the ages of the member and his wife.
- (3) Family Provision. Under this benefit a payment of £50 yearly is made to the dependant from the date of death of the member prior to age 65 until attainment of the anniversary previously mentioned, after which Benefit No. 2 becomes available.

Provision can be made for any number of units (of £50 per annum) up to a maximum of £500 per annum.

By adopting a scheme which is limited to members of the architectural profession, the Committee has been able to secure more advantageous terms than would be obtainable by members individually.

Members are entitled to claim rebate of Income Tax on their periodical contributions to the scheme both in respect of pension and of family provision benefit.

Full particulars of the scheme will be sent on application to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

## R.I.B.A. JOURNAL

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